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RAVINIA SEASON ENDS BRILLIANTLY WITH MIXED BILL

North Shore Music-Lovers Throng Outdoor Theater for Composite List of Acts from "Butterfly," "Manon" and "Pasquale," Given on Concluding Evening of Fourteenth Series under Louis Eckstein's Management—Final Span Brings Sole Hearing of "Carmen"—Gala Midweek Performance Includes Scenes from "Jewels," "Lucia" and "Hoffmann"

CHICAGO, Sept. 7.—A gala bill brought the fourteenth season of Ravinia Opera to a close tonight. Most of the principals heard this summer took part in the final program, which included portions of "Madama Butterfly," "Manon" and "Don Pasquale." In the first act of Puccini's opera Rosa Raisa and Giovanni Martinelli won the acclaim of a huge and festive audience. Lucrezia Bori and Tito Schipa sang the Paris and San Sulpice scenes from Massenet's "Manon" to the delight of the assemblage. The latter artists and others were then heard in portions of acts two and three from Donizetti's delightful comedy, which has been one of the notable revivals of the summer.

The closing Ravinia bill has always ranked in importance with the season's gala opening. Tonight's program was sufficiently brilliant to stand as a summary of the conspicuous excellence of the entire season which Louis Eckstein has directed. The attendance has been greater than ever before, and the casts singing from night to night have matched in richness of famous names anything Americans are accustomed to in their winter seasons of opera.

During the season of ten weeks and three days twenty-eight operas have been produced. The most popular of these has been "Manon," sung five times. "Madama Butterfly" comes second with four hearings. Ten operas have reached three performances each. Among the unusual items in Mr. Eckstein's repertoire have been Donizetti's "Elixir of Love" and "Don Pasquale," "The Masked Ball" by Verdi, Puccini's "Manon Lescaut," Massenet's "La Navarraise" and Wolf-Ferrari's "Jewels of the Madonna."

The tenth week was begun on Saturday night, Aug. 29, with a performance of Halévy's "Jewels," in which Miss Raisa, Mr. Martinelli, Florence Macbeth, Armand Tokatyan and Léon Rother were the principals. Louis Hasselmans conducted.

"Don Pasquale" was repeated on Sunday night, with Elvira de Hidalgo, Tito Schipa and Vittorio Trevisan in the leading parts. Gennaro Papi led the opera.

The gala concert on Monday evening brought forward as soloists Jacques Gordon, Virgilio Lazzari, Giuseppe Danise, Miss de Hidalgo, Merle Alcock, Marie Sundelius and Alfred Wallenstein. Mr. Papi, Mr. Hasselmans and Eric DeLamarter were the conductors.

Tuesday's opera was "Manon Les-



Photo by Kubey-Rembrandt

OSSIP GABRILOWITSCH

Conductor of the Detroit Symphony, and Pianist, Who Will Mark the Twenty-fifth Anniversary of His Coming to America with an Unusually Active Season of Directorial and Concert Work This Year. (See Page 25)

MORE POPULAR OPERA FOR N. Y. THRONGS

WITH the introduction to New York of the newly assembled Boston Civic Opera Company, which began a two weeks' engagement at the Manhattan Opera House on Labor Day, and with two benefit performances given at the same theater by singers especially brought together for the purpose, New York's warm weather ventures in lyric amusement have continued to multiply. Another company is beginning a span of opera in Brooklyn, with further duplication of the round of "Aidas," "Carmens" and "Otello" ushered in by the open-air opera and by the performances given at the National Theater. Soon will come Fortune Gallo and his San Carlo singers for their annual engagement at the Century, generally regarded as the prelude of the new season.

With supers easily obtained, "Aida" has become the surest of sure-fire operas for the less pretentious organizations. Soldiers, priests and prisoners can be found in plenty within a radius of ten blocks of any theater. No longer is the Metropolitan alone in its glory of white horses to prance and snort in the triumph scene. Ballets, more or less trained, are also within the range of possibilities of those who do not charge \$7.70 a seat. Singers need not have world reputations to be able to hold B Flats lengthily and loudly. The evening which does not bring a dozen

demonstrations which make performances at the Metropolitan seem like Quaker meetings can be counted as lost.

Better equipped than many such companies is the new Boston Civic Opera Company, if the opening "Aida" on Monday night can be accepted as the norm of its endeavors. The orchestra, if inclined to too much sound and fury, and to occasional blurts, proved adequate in numbers and was kept in hand by Conductor Alberto Baccolini, the artistic director. The stage, too, was in experienced hands of Luigi Albertieri. However, the opening performance was thirty-five minutes late in starting and was further delayed by the many interruptions of an applause-mad audience, which, among other things, forced a repetition of "Celeste Aida."

The singers, with the exception of Clara Jacobo as *Aida*, were all new to New York. Almost without exception, all possessed powerful voices and some good notes, as well as various irregularities of voice production. The participant who did most to galvanize the performance was the baritone, Manuel Marti-Folgado, an *Amonasro* with a tone of Ruffo-like bigness and resonance. Antonio Marquez as *Radames* had all the necessary climaxes, something that can be said also of Mme. Jacobo and Rhea Toniolo, the latter singing *Amneris*. Completing the cast were

FINAL HOLLYWOOD BOWL CONCERT IS SCENE OF OVATION

Longer Series Announced for 1926 by Mrs. J. J. Carter as Fourth Season Is Brought to Close Under the Baton of Alfred Hertz—San Francisco Leader Gives First Local Hearings to Works by Rimsky - Korsakoff and Strauss—Sylvain Noack and Ilya Bronson Are Soloists—Financial Surplus Expected, Though Costs of Concert-Giving Mount

LOS ANGELES, Sept. 5.—The Hollywood Bowl series was concluded with a gala concert on Aug. 30, marking a high point in this year's splendid season. The last of the thirty-two outdoor symphonic programs in the Hollywood hills brought a great climax, with ovation after ovation for Alfred Hertz, conductor, and Mrs. J. J. Carter, founder and president of this democratic music movement. All records were broken by the fourth season, and the announcement of a longer series for next summer was received with much applause by the audience of 25,000.

Notwithstanding rumors, it is stated on good authority that no engagements of conductors or artists have been made for the 1926 season. Though no plans have been formulated, it is probable that one or two leading conductors from Europe will be among those who will wield the baton next year. In all likelihood, there will be four or five principal conductors, for a period of two weeks each, sharing direction occasionally with other leaders invited for single appearances.

Alfred Hertz, who had directed the first and third season, was invited to conduct the closing week of this fourth cycle. His reappearance, on Aug. 25, was greeted with outbursts of plaudits, cheers and whistling, surpassed only by the final "farewell" demonstrations, but otherwise unprecedented in the Bowl.

A favorite with Los Angeles audiences since he led the première of Horatio Parker's opera "Fairyland" during the 1915 music federation biennial, Mr. Hertz during his four concerts attracted the largest total attendance.

The San Francisco leader presented among his principal selections the First Symphony of Brahms, the "Pathétique" by Tchaikovsky, Rimsky-Korsakoff's "Schéhérazade" and "Russian Easter" Overture, the latter new here; Strauss' "Don Juan," Ravel's "Mother Goose" Suite, Wagner's "Tannhäuser" Overture and a popular program with Sylvain Noack as soloist in Saar's "Gondoliera" and Ilya Bronson playing Bruch's "Kol Nidre." A minor novelty also was the "Armee Marsch" (Military March) Op. 57, No. 1, by Richard Strauss, a mediocre piece even from a "march" point of view.

Some 300,000 people attended the concerts during the eight weeks. This was some 50,000 more than in 1924, and twice as many as during the opening season three years ago. Notwithstanding the fact that expenses were twenty per cent higher, in the neighborhood of

[Continued on page 18]

[Continued on page 13]

[Continued on page 18]

NOTABLES TO SING IN MAINE FESTIVALS

Annual Events in Portland,
Bangor and Lewiston to
Include Opera

PORTLAND, ME., Sept. 5.—The annual Maine Music Festivals are scheduled this year for Oct. 1, 2 and 3 in Bangor; Oct. 5 and 6 in Lewiston, and Oct. 7, 8 and 9 in this city. This will be the twenty-ninth year in which Bangor and Portland have celebrated musically, and the third season for the Lewiston Festival. Five concerts are scheduled for each city, including a presentation of the opera "Martha." The soloists include a group of well-known artists; the orchestra is recruited from the New York Philharmonic, and the chorus will number 600 voices.

The opening concert in each city will bring appearances of Lawrence Tibbett, American baritone of the Metropolitan Opera, and Caterina Gobbi, soprano. Chorus and orchestra will both be heard on this occasion. "Martha" is scheduled for the second night. The cast will include Kathleen Howard as Nancy, Joan Ruth in the title rôle, Ralph Errolle as Lionel, James Wolfe as Plunkett, Pompilio Maltesta as Sir Tristan and Walter Mills as the Sheriff. Other parts will be sung by local artists.

Two matinees will be devoted to an orchestral program, with Gladys Russell Cook and Walter Mills as soloists, and an afternoon list will be given by a chorus of school children, at which Joan Ruth and James Wolfe will sing. The third night will witness the appearance of Margaret Matzenauer, mezzo-soprano of the Metropolitan, who was heard last year at the Lewiston Festival. Mme. Matzenauer will sing operatic arias and English songs.

The conductor of the Music Festivals is W. R. Chapman, assisted by A. W. Sprague of Bangor and S. T. Crafts of Portland. The officers of the Western Association are: A. S. Woodman, president; W. C. Allen, vice-president; John M. Gould, honorary treasurer; A. B. Taylor, clerk and treasurer. Those of the Eastern Association are: Otis Skinner, president; Clarence C. Stetson, vice-president; Wilfrid A. Hennessey, secretary; Sarah P. Emery, treasurer.

Advance subscription sales in all three cities indicate that the attendance at the respective festival concerts will be large.

ARRIVALS PREDOMINATE

Exodus of Musicians to Foreign Lands
Reaches Ebb

Slowly but surely the tide is turning, and the names of prominent artists become daily more and more conspicuous on the passenger lists of incoming ships. However, during the past week, various persons have defied the custom of the season, and are turning their faces Eastward. Sailing on the Albert Ballin on Sept. 3 were Mr. and Mrs. Fritz Kreisler and Willem van Hoogstraten, newly appointed conductor of the Portland Symphony and conductor of the New York Stadium Concerts. Robert Ringling, baritone of the Chicago Civic Opera Company, was a passenger on the Mauretania on Sept. 1, and William Martin, tenor of the Paris Opera, sailed on the Paris with Mrs. Martin, whom he married two hours before sailing.

Nanette Guilford, soprano of the Metropolitan Opera Company, sailed for South America on the Carabobo on Sept. 9.

Coming to these shores on Sept. 2 was Armand Vecsey, violinist, who arrived on the Homeric. Richard Aldrich, accompanied by Mrs. Aldrich, came in on the Adriatic, Sept. 6, and Clara Rabnowitch, Roumanian pianist, on the Majestic, arriving on Sept. 8. Miss Rabnowitch will make her debut in New York in October.

Vienna Reports of Jenö Hubay's Death
Erroneous

Though published in a Vienna newspaper and generally credited as authoritative in the United States, reports announcing the death of Jenö Hubay, Hungarian violinist and composer, were recently proved to be erroneous. It is now proved beyond doubt that Hubay is alive and in good health at his estate in Czechoslovakia.

New York Marks Diamond Jubilee of Jenny Lind Concert

THE seventy-fifth anniversary of Jenny Lind's first concert in America was scheduled to be celebrated in the New York Aquarium, formerly Castle Garden, on Sept. 11. In this same place an audience of 10,000 greeted the singer on Sept. 11, 1850, and people paid \$20 for the privilege of sitting in their rowboats in the Harbor to catch the sound of her voice. Dr. Johannes Hoving, president of the Jenny Lind Association, which already has plans under way to erect a statue to her memory in Battery Park during the coming year, was to preside, and Dr. Charles H. Townsend, director of the Aquarium, to greet the guests. It was planned that the City of New York be officially represented and that Swedish Consul General Weidel and his staff should attend. A laurel wreath sent by Frieda Hempel, now singing in Europe, has been placed on the bust of Jenny Lind. St. Erik's Society, and the Jenny Lind Historical Centennial Committee, headed by Mrs. John W. Alexander, Col. Selden E. Marvin and Leonidas Westervelt, were to share in the program.

"ELIJAH" SUNG FOR IOWA FAIR THROGS

Dramatized Oratorio with
Noted Soloists Heard
by 25,000

DES MOINES, Sept. 5.—A feature of the Iowa State Fair was the dramatized version of Mendelssohn's "Elijah," given by a chorus of 200, assisted by noted soloists, under the baton of Dean Raymond Carr of Des Moines University, on Aug. 31. A huge audience, estimated at more than 25,000, attended Sunday's events, given over to religious and musical programs.

The soloists for the presentation were Clarence Whitehill, baritone of the Metropolitan, in the title rôle; Phradie Wells, soprano of the Metropolitan; Arthur Boardman, tenor, and Leah Pratt, contralto. All gave fine artistry to the solo parts, and coped well with the difficulties of outdoor singing. The performance was given on a platform, with the audience seated in the grandstand and paddock. Amplifiers carried the voices to all parts of the stand.

The musical score was interpreted by the Thaviau Band. The chorus was made up of members of the church choirs of this city, the singers making an impressive ensemble, under Dean Carr's capable leadership. The staging of the work was of much merit. Preceding the oratorio, a concert of operatic and other numbers was given.

Sydney Dalton Chosen Dean of Ohio
Music School

ADA, OHIO, Sept. 5.—Sydney Dalton has been appointed dean of the A. D. Juilliard School of Music at Ohio Northern University here, which has an enrollment of 1000 students. Mr. Dalton is well known as writer and teacher. He was formerly a member of the editorial staff of MUSICAL AMERICA, and for the last few years has been head of the music department of the Kentucky College for Women at Danville, Ky.

Puccini's Relatives Contest His Will

Relatives of the late Giacomo Puccini have begun a legal action to set aside his will, according to a report recently published in the *Giornale d'Italia* of Rome. The composer bequeathed most of his estate, it is reported, to his son, and the other claimants desire a redistribution.

Rochester Philharmonic to Play More Native MS. Works in Second Concert

ROCHESTER, N. Y., Sept. 5.—A number of American scores have been submitted in the contest for unpublished native works to be played in the second concert by the Rochester Philharmonic, under the baton of Howard Hanson, in the Eastman Theater on Nov. 27. Dr. Hanson, director of the Eastman School of Music, who recently returned from California, announced that the final date for submission of manuscripts has been extended to Sept. 15.

The judges will be Eugene Goossens, conductor of the Rochester Philharmonic; Selim Palmgren, Finnish composer and faculty member of the Eastman School, and Dr. Hanson.

A high quality is noted in many cases in the submitted scores, Dr. Hanson reports. "I have already looked through a good many scores," he said recently. "The general quality is a decided improvement over the general quality of the scores submitted in the first contest, which is an encouraging sign, although the number itself is actually smaller."

"It is interesting to notice that of the seven composers who were represented at the first concert last May, three have been sufficiently encouraged to devote their time exclusively to composition—Aaron Copland winning the Guggenheim Fellowship; Bernard Rogers going to England for a year of composition, and Adolph Weiss to Austria for study with Arnold Schönberg. The remaining four composers, I am sure, have been stimulated to further writing."

"During my stay in California this summer and when I have appeared as guest conductor with various orchestras," he says, "I have been much pleased to notice the constantly growing interest of the public in general and of musicians in the growth of American

composition. I was also pleased to notice the enthusiasm regarding the movement which the Eastman School of Music has started to give young composers the opportunity to hear a first-rate performance of their own works in our American orchestral concerts."

"This interest has been shown to a marked degree by the conductors of various symphony orchestras. They point out that it is impossible for a symphony orchestra dependent upon the box office to undertake such a project and that it is possible only for an endowed institution like the Eastman School to carry through such a plan successfully."

"As to the composers themselves, I met on this trip several young men of real talent, none of whom had ever heard any of his own orchestral works. As an example, I met one young man who came up to Los Angeles from San Diego and whose work showed definite creative talent but who had never had an opportunity to hear any of his works with the exception of a few songs. This leads me to believe that there is a great amount of unfound, and in some cases undeveloped, talent in America waiting discovery."

HARP COMPOSITION CONTEST ANNOUNCED

National Association Offers
Prize of \$1,000 for
Chamber Work

The National Association of Harpists, Inc., announces an international prize composition contest in which the winner will receive \$1,000. The latest date upon which manuscripts will be received is Dec. 15, 1926. The work must be written for chamber music, including at least one harp, thus employing chamber music in the broad contemporary sense.

The jury will consist of five members, including three composers, one conductor and a harpist. The chairman will be appointed by the board of directors of the Association. He will select the other four judges.

No length of time for the performance of the work is specified, but it should preferably be short. A composer may send in more than one work. Nothing, however, which has previously won a prize, or been published or performed, may be submitted. Contestants must submit manuscripts legibly written in ink.

Each score must be without the name of the contestant and must bear only a motto, accompanied by a sealed envelope containing the name and address of the composer, with the motto outside. The chief aim of the contest is to encourage the production of works of real musical worth in which the harp shall be treated to the fullest extent of its present resources.

In the event of this aim not being reached in the opinion of the judges, the right is reserved to withhold the award until the following contest.

Manuscripts should be sent by insured parcel post to the secretary of the Association, 315 West Seventy-ninth Street, New York City.

Theodore Stearns Completes Works in Capri Visit

FOLLOWING his summer stay on the isle of Capri, Theodore Stearns, music critic of the New York *Telegraph*, who received a subsidy from his newspaper to complete his opera "Atlantis" abroad, has sailed from Havre for the United States and will resume his duties as critic this autumn. Mr. Stearns cabled to friends in America that he had finished all but a part of the orchestration of his opera and has also composed an orchestral Suite "Caprese," in four sections, descriptive of the local color of the Mediterranean island.

In This Issue

Famous Academy of Music, Where Stars Shone, Passes . . . 3, 20
Closing Days of Summer Still Attractive to Vacationists . . . 4, 5
Vienna Films "Rosenkavalier" and London Throgs "Proms" . . . 7
New Books Include Guides to Bach, Wagner and Moderns . . . 25, 26

New York Bidding Adieu to Historic Abode of Song

Business Development Dooms Famous Academy of Music, Where Patti and Nilsson Dispensed Golden Notes—Circumstances of Opening, When Mario and Grisi Sang in "Norma," Recalled

By OSCAR THOMPSON

IF the reviewer of today could find some magical means to transport his corporeal self back into the misty yesterdays of opera it is likely that one of a half dozen events in American music which would first occupy his attention would be the opening of the Academy of Music in New York on Oct. 2, 1854.

Definite announcement that this abode of mellow memories is to be torn down to make room for a quotidian business building adds a measure of fresh melancholy to contemplation of that autumn evening seventy-one years ago when the belles of what was then a city of about 700,000 swished forth in their hoop skirts and their jewels, with long-coated, side-whiskered escorts, to the carriages that rolled them to Fourteenth Street and Irving Place.

Perhaps somewhere in the States, if not in the city of New York, is living an nonagenarian who attended, as an adult, that baptismal performance of "Norma," with Mario and Grisi as its omniscient stars, with which the much vaunted new home of opera was opened.

More than likely—since children have a way of being present whenever anything historic is enacted—there is with us today some little girl whose braids were given an added twist, or a lad whose own little swallowtail came in for an extra special dusting, because of sitting in the Academy that evening with the city's elders.

The youngest auditor would be at least eighty today. But the late H. E. Krehbiel, in the introduction to his "Chapters of Opera" (written in 1908), found two persons who could recall the entire history of Italian opera in New York from the time the Garcia voyageurs came to the Park Theater in 1825, a span longer than the one intervening from the opening of the Academy to these days of Gatti, Insull and Gallo.

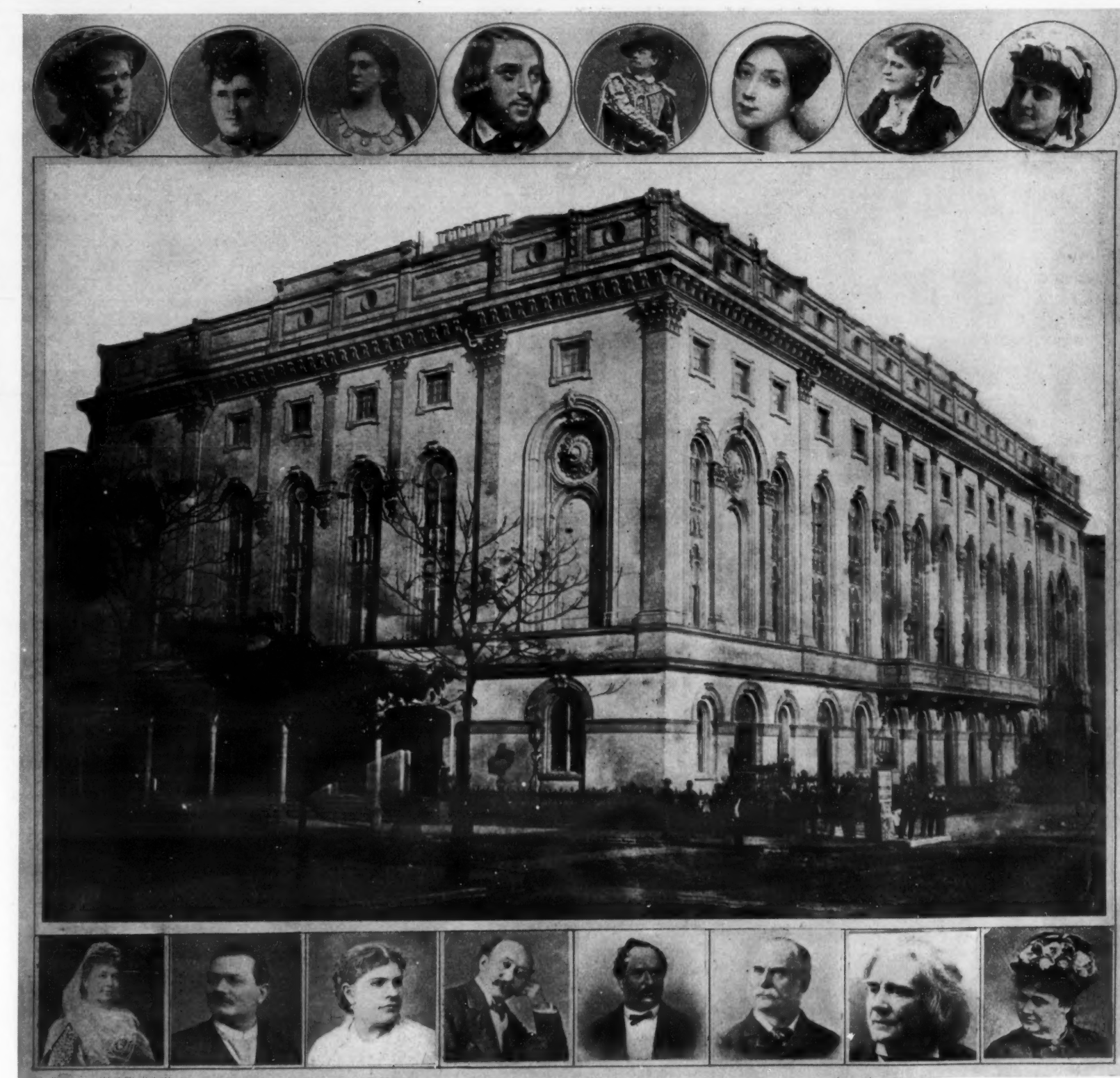
First nights, however, are almost invariably more glamorous in contemplation, whether in pre-view or retrospect, than in actual experience. Naturally, the new opera house was the talk of the town. But Mario and Grisi had been singing for some weeks at the Castle Garden, in the same repertoire, and so thoroughly known was "Norma," as they interpreted it, that the column review which appeared in the New York Times of Oct. 3, 1854, was devoted entirely to criticism of details of the auditorium itself and did not so much as mention what opera was sung!

Defeat for Lengthiest Necks

There were "blind" seats, it seems, in that day, as well as in this. The architect's witticism, which evokes gales of Homeric laughter from those highly amused and super-delighted patrons of the Metropolitan who are ushered to certain side locations where no amount of neck contortion can bring more than a third of the stage action into view, was employed to tickle the risibles and foster the friendship of the first Academy audience. According to the Times, "a giraffe could not see around the corners."

That publication asserted that the "tortuous, elongated, horse-shoe shape" of the house was "its principal, its fatal objection," and added that "it appears to have been the special devise of the architect to keep every spectator as far as possible from the stage." The writer quarreled with the decorative scheme of white and gold and with the "incongruous" dome. The entire interior was declared to have too much ornamentation and too little color and to be "cold and cheerless quite beyond the salvation of the gas burners." But the acoustics admittedly were astoundingly good, and everybody admired the chandeliers!

The attendance at the opening was disappointing. Not more than 1500 persons were in the house. The atmos-



THE OLD ACADEMY OF MUSIC AND STARS OF ITS GOLDEN PRIME

The Central Photograph Shows the Academy as It Appeared in Its Heyday, and Presents a Sharp Contrast to the Far More Prosaic Exterior of the Structure Today. The Small Heads, Inset Above, from Left to Right, Are of Etelka Gerster, Clara Louise Kellogg, Lillian Nordica, Giuseppe Mario, Victor Maurel, Giulia Grisi, Sofia Scalchi and Adelina Patti, Celebrated Singers Who Appeared There in Opera. Below, Are Other Singers, Left to Right: Emma Albani, Italo Campanini, and Annie Louise Cary; the Conductor, Luigi Arditi; Three of the Academy's Operatic Managers, Max Maretzek, Col. J. H. Mapleson, and Ole Bull; and, at the End of the Row, Col. Mapleson's Most Famous "Carmen," Minnie Hauk

phere was "frigidly aristocratic" and there was no enthusiasm, except at the end of the first act, when Mme. Grisi and Signor Mario were, as usual, called for. An amphitheatrical suggestion that Mr. Hackett (the lessee) should receive three cheers was promptly rejected.

Limitations of Patronage

The Herald blamed the high prices. Those who attended paid \$3 for orchestra chairs or 50 cents to sit on high. Boxes were \$40. To quote the Herald reviewer: "The attempt to draw an analogy between London and New York and to argue that because a guinea is paid there, three dollars may be obtained here is based upon a fallacy. The class of society which supports the opera in England does not exist here in sufficient numbers to support a single first-class singer."

But the same writer admits that those who did attend were sufficiently swaggers. "The coup d'œil last evening was dazzling. The fashionable world had assembled in the parquet and the dress circle. We have never seen a more brilliant audience."

A music journal of the day gives us the only actual criticism of the performers. Mario, it states, sang superbly. Grisi was as magnificent as ever, and Donovanni (as Adalgisa) surpassed her former timid self. Of a performance a few days later the same writer remarks: "We are glad to chronicle that Signor Mario broke down in the course of the evening while attempting those unseemly head tones." Reference to reviews of earlier Castle Garden performances discloses that Mario had been taken to task for employment of the falsetto, which was styled his "dissipation."

Begun as a semi-civic project, the Academy was soon in difficulties. Pledges of \$200,000 were obtained for its erection. It cost \$335,000 to build. Max Maretzek, quondam conductor who had turned impresario at the Astor Place House when his principal, Edward Fry, failed in an opera venture there, was its first accredited lessee. But there were wheels within wheels and leases within leases, and J. H. Hackett was the manager who actually opened the Academy. He achieved the additional distinction of its first failure. Thereafter lessee followed lessee and failure followed failure.

Ole Bull Tries His Hand

A fleeting incident of interest was a brief span of management by Ole Bull, the violin virtuoso. Under the charter granted by the State, the new opera house had been intended as a veritable academy, an educational institution. Bull, in the pursuance of his Utopian dream, promised to open a conservatory and offered a prize of \$1,000 for an American opera, to deal with a strictly American subject. There was no conservatory, no American opera. Bull's bubble burst, and he went back to his Strad.

The names of Maretzek, Lagrange, Strakosch, Ullman and Thalberg fill the interstices of management until the coming of Col. Mapleson. Of these times Maretzek has written acridly in his "Sharps and Flats."

"From the day of its opening by Hackett," he says, "until its final close as an opera house by Mapleson, the inside history of the Academy is nothing but a succession of merry wars between the opera management and the stock-

holders, or their board of directors. The more Ullmann or Strakosch or I tried to outbid each other by the importation of great artists or the production of new operas, the more valuable the stock of the Academy became, and good bargains were made by some of the stockholders by selling their seats to speculators when they had heard an opera once or twice."

Stockholders had their own entrance and paid their own doorkeeper. The number of persons in their families increased amazingly as a result, if Maretzek has reported rightly, and he tells of one of his doorkeepers who was able to buy a house on the savings of a salary of \$6 a week.

In the Heyday of Mapleson

It was with the coming of Mapleson in 1878 that the Academy reached its golden prime, and thereafter until the advent of the Metropolitan in 1883 it was to the New World what Covent Garden was to England. In those years nearly all of the international celebrities whose vocal powers made them favorites in Europe appeared in Mapleson's casts. It was "star" opera with a vengeance, but otherwise opera that probably would seem crude and utterly lacking in illusion for the audiences of today, even though much of the vocalism heard was of an order to shame many of our most successful singers.

The historic war between Mapleson and the Metropolitan in the early 'eighties has been fought over in print too many times to need repetition here. Mapleson's own "Memoirs," if not altogether unbiased, are available for

[Continued on page 20]

Fall's Heralds Find Artists Still at Play

[Photographs illustrating article on opposite page]

LEST anyone should labor under the impression that summer is at an end, a glance across the page will be sufficient proof that the artist's playtime is at its heyday. That penultimate picnic is anticipated with fervor, and in the last golf game each hole is seized in a mad frenzy to make the most of things. For the more seriously inclined, the final class in the master school brings a parting tear, a bouquet of flowers for the teacher and a little unison song of appreciation!

"Hunting Big Game in the Wilds of Pennsylvania" is doubtless the film from which the "still" is taken of Rosa Hamilton, contralto. Or possibly the scene is a modernized setting of the "Freischütz" wolf-glen. Although no game can be seen in the snap-shot, Miss Hamilton no doubt contends that there was lots of it, the reason for its non-appearance probably being that it was too large to drag into the picture!

North Sea, L. I., provides the background for the motorboat trip which is occupying Regina Kahl and Ethel Grow so pleasantly. The Stars and Stripes wave triumphantly over a vessel which apparently boasts no navigator. But then, possibly those words about time and tide only concern men!

Virginia Carrington-Thomas is seen with her three miniature organists in a spot which seems ideal for the vacationist. It is Central Park, New York, where Mrs. Thomas often spends happy hours. She recently went to Tallahassee, Fla., where she took up her duties as head of the department of organ and theory at Florida State College for Women.

If Ethelbert Nevin rose to fame for his song, "The Rosary," little less can be said of Marie Morrissey, the recording angel, seen all in white in her garden. Miss Morrissey has been known for some time through her records of "The Rosary" and "Just A'wearying for You," and is to be heard extensively in recital this season. Her Chicago recital has been scheduled for the Studebaker, Nov. 8, and her New York appearance will be in Aeolian Hall on Nov. 29.

Absorbed in Reading

We have never heard of the magazine that John Tasker Howard and Martin Richardson, tenor, are reading. It must be good, though, to command so much attention. Mr. Richardson has been spending the summer at Lake Minnewaska and has given weekly recitals at the hotels, at one of which he sang a group of Mr. Howard's songs with their composer at the piano. Mr. Howard gave lecture-recitals also.

On the roof of his studio is seen Harold Bryson, who left recently for Hurricane, N. Y., in the Adirondacks. One can get a good deal of sunburn on a roof, at that.

Estelle Gray-Lhevinne and her small son are in Alaska. The old-timers of the Yukon and Klondike showered her with nuggets and other valued treasures after she had played for them. Tears rolled down the faces of the old Indians, Miss Lhevinne reports, and good-byes were most soulful.

Cornelius Van Vliet and Ulric Cole, young composer, are looking through Miss Cole's "Lamento," which is dedicated to Mr. Van Vliet and which he will play during the coming season. Miss Cole's home in Los Angeles provides the background.

At Camp Arisponet in the Adirondacks are Howard Gilbert, tenor, and Ernest Kingswell-Smith, plus dog. Mr. Smith has had a most successful summer, both

with his private appearances and teaching. His pupils have also appeared in summer concerts near the camp.

What does the future hold for Edna Indermann? Miss Indermann has just turned from the crystal and her expression is certainly not downcast. She is at Winthrop College, Rockhill, S. C., which she liked so much after having sung there that a week's stay was very pleasant.

In Merrie England

Rural England holds a charm for Raymond Havens, Boston pianist, who has been spending the summer studying with Tobias Matthay of London. Mr. Havens gave four Chopin studies in a Queen's Hall concert recently. As he alliteratively describes the accompanying picture, Havens halts, hat in hand, on a Haslemere hilltop!

In the little picture which resembles a mock marriage ceremony one finds Dusolina Giannini, who while in England visited Ben Davies, Welsh tenor, at his home. In the group are several of the latter's friends; Mrs. Giannini, mother of the soprano, Mr. Davies and Hirwen Jones, another Welsh tenor.

But there are some musicians who, whether because of *mal-de-mer* or a good old-fashioned love of the United States, take their holidays in America. First comes Bernard Wagenaar, composer, who is again spending the summer at Martha's Vineyard, Mass. Though composers are not primarily manual laborers, Mr. Wagenaar seems to enjoy trundling his little son about in a wheelbarrow. But of course that is different.

Seated on a rock at the water's edge is Emily Miller, coach and accompanist, who is at Boulder Brook Camp, Center Lovell, Me., where she is enjoying every conceivable out-of-door sport. Evelyn Hopper, artist manager, has been so busy arranging schedules for her "musical darlings" that she has had only

time to snatch an occasional holiday at Craggsmoor, N. Y. In the picture she is seen against the background of Bear Mountain.

Joyce Bannerman, soprano, spent a good deal of her summer at her own beautiful home in Cleveland Heights, where she is seen as a happy flower girl.

Speaking again of the serious minded, we must mention Sigismund Stojowski, pianist and teacher, who is seen surrounded by a group of students from Berkeley and Oakland, Cal., as he left for his master school in San Francisco. And although the little snapshot of two attractive young ladies in white, ready to jump into a car with their little dog, looks as though it ought not to be considered in the serious category, one discovers that it is Laurie Merrill, soprano, who has just come out of the spacious reception room of her uncle's home in Chester, N. H., where she gave a recital of Spanish, French and American songs.

The Ubiquitous Dog

Another group containing two young ladies and a dog includes Antoinette Halstead, contralto, and her hostess, Elsie Baker, with "Laddie Boy," in Rome. No, not in Italy, but in New York; and they do say that in many ways it surpasses the former as a summer resort, for its activity is not limited to a visit to the Rome State School, as some persons think.

While Ralph Leopold, pianist, sits idly on the lawn before the estate of a friend at Wickliffe on Lake Erie, Harry Kaufman, accompanist, plays croquet at his summer home in Elberm, N. J. And Yascha Fishberg, violinist, has a field day along with his wife at Philipsport in the Catskills. And what difference does it make what any one does for vacation pastime. So long as they are all happy and do not forget their music entirely. To be optimistic, it won't matter a hundred years from today!

H. M. M. and W. S.

Bassoon, "Gentleman" of Orchestra, Has Been Reduced to Tonal Clowning

LONDON, Sept. 1.—Nobody loves the bassoon, although it is one of the most useful melody-makers. The sad plight of the modest instrument is lamented by a writer in *The London Times*, who believes that "trick" scoring have somewhat put it to shame. Reduced to the status of a fun-maker in the orchestra, the bassoon—in this whimsical commentator's opinion—is fit for better things.

"The bassoon has," he says in part, "perhaps, owing to an unhappy association, been dubbed a buffoon. That he can be amusing no one will deny, but to see in him a doleful jester, a sort of instrumental *Canio*, is to mistake his nature and his breeding. He comes of good yeoman stock, having played for our ancestors in the gallery of many a village church before that miserable dumbledore, the harmonium, ousted the monstrous serpent and the violins.

"Like many middle-aged gentlemen—and the bassoon is surely in that class—he is apt to be, in the barber's euphemism, a little thin on top, and his voice becomes dry when he has to quack out a number of *staccato* notes.

Has Sense of Humor

"But Mozart never demanded of him the music hall clowning to which he has sometimes been degraded. That he is capable of humor is a sign of his humanity; he can, when the time is right, jest with his fellow members in the club and cap any of their stories; or, remembering his ancestry, he will 'talk crops' with any farmer in a country inn.

"But, like the gentleman he is, he knows his place and does not obtrude when he is not wanted. He always plays for his side. His shrill-voiced little brother, the hautboy, must either sit mum or be heard, above any combination short of a din. The bassoon will modestly back up any of his fellows and enrich their tone without himself being consciously heard.

"Then the bassoon has an accommodating way of taking over a melody from some other instrument, without

giving us more than a subtle hint that there has been a change. He is especially good at taking a pass, to resume my metaphor, from his wing three-quarter, the horn. He will pick up the melody, harden it a little, leaving out the oily quality, and pass it on to almost anyone else, a clarinet, a flute in its lower register, or a violoncello.

An Agile Jumper

"His agility and the incisiveness of his voice make him useful where strong rhythmic definition is required, and he can be extraordinarily graceful if he is not asked to do the impossible. The one quality may be exemplified from the eleventh of the 'Enigma' Variations, or the solo passages in the Scherzo of Vaughan Williams' 'London' Symphony, which also yields in the slow movement an exquisite instance of the bassoon's whimsical grace. But though he is agile, he must not be made to do high jumps. He will sprint with the best, but hurdles are not his strongest point.

"Tchaikovsky made a fool of him in the Valse of the Fifth Symphony, where he is expected to jump up and down the stave in the most ungainly fashion. That Tchaikovsky, despite his tendency to make the woodwind sound like one of those aforesaid dumbledores, could write sympathetically for the bassoon may be seen in the first movement of this same symphony where the instrument gives a melancholy, almost *macabre*, quality to the principal subject, turning it into a dance of death.

"This characteristic is one of the oldest which has been exploited by composers. Handel, who rarely used the bassoon except in *ripieni*, employed him to give color to the Dance of Witches in 'Saul.' This is the ancestor of a long line of supernatural characters sustained by this versatile actor down to the *apprentis sorciers* of our own day.

"It is only a step from the grim to the grotesque, and in this kind the bassoon is unrivalled. At one end of his repertoire is the braying of bully *Bottom* in Mendelssohn's Overture; at the other the snivelling wretchedness of *Mimi* complaining to *Loge* about his brother's behavior. Somewhere in be-

tween come the dry pedants, *Beckmesser* and those 'enemies' of Richard Strauss, who are, one sometimes thinks, in the composer's own personality. Or there is the lighter grotesque of the *Danse Chinoise* in Tchaikovsky's 'Casse-Noisette' Suite, which shows our friend to be an adept at charades.

A Versatile Instrument

"Such versatility is remarkable in a wind instrument. The others change their tone as they pass from one register to another, or vary the *timbre* by means of mutes and other mechanical devices. The bassoon has varieties for most of his notes which can be produced by the skill of the player without other aid.

"It is the advantage which goes with the disadvantage of having to play more or less by ear. For the pitch of the bassoon's notes is less definitely fixed than that of other wind instruments, so that the player is nearer to the strings than any other, except the trombonist, in that he depends for accurate intonation upon his own ear.

"It is this that gives the bassoon an unusual sensibility, which has been abused by the buffoons of orchestration, but has endeared him as a gentleman of character to the great composers, among whom Mozart and Beethoven have done him most honor."

Episcopal Church Urges Music Study for Clergymen

THE joint commission on church music has prepared a report urging more music study for clergymen of the Protestant Episcopal denomination and will present it for consideration at the general convention of the church in New Orleans on Oct. 7, it is announced. The argument advanced in the report is that a minister cannot efficiently exercise the sole authority for administration of church music intrusted to him in his parish if he does not know music intimately. A renewed recommendation, following that of three years ago, is made stating that "courses in the history, practice and appreciation of church music be established in all the theological seminaries."

KREISLER PLAYS NATIVE "ALOHA OE" IN HONOLULU

Violinist Is Welcomed by Capacity Audience—Other Programs Are Cordially Received

HONOLULU, Aug. 29.—Fritz Kreisler recently played to a capacity audience in the Hawaii Theater in what was said to be the violinist's last concert in Honolulu.

Mr. Kreisler was received with the usual enthusiasm. He played Grieg's C Minor Sonata, Wieniawski's Concerto in D Minor and a group of lighter compositions, including his own arrangement of the "Volga Boatmen's Song" and another Russian melody. As a courteous farewell, after a series of extra numbers, he gave with great charm the Hawaiian "Aloha Oe."

Royden T. Susumago, lyric tenor, appeared in recital recently in Mission Memorial Hall, in a program including a group of Oriental songs. He was accompanied by Mrs. Carl Basler. Mme. Fumiko Takayanagi danced to samisen and voice accompaniment by Mrs. Namiki, in the classical Japanese number "Yasuna Kyoran."

A "musical aloha" was given at the home of Mr. and Mrs. Le Roy Blessing early this month for Catherine Wall, who is leaving for New York to continue her vocal studies. Those who participated in the program were Miss Wall, Mrs. Matthew Graham, Mrs. J. Donovan Flint, Mrs. Thomas L. Long, Mrs. Russell Christiansen and Sarah Quickel. Accompanists were Florence Booco Johnson, Mrs. John F. Stone and Mrs. Alice Smith.

CLIFFORD GESSLER.

Cincinnati Band Master Celebrates Twenty-fifth Anniversary

CINCINNATI, Sept. 5.—The twenty-fifth anniversary of John C. Weber's band concerts was celebrated last week in the course of the regular music series at the Zoo. Mr. Weber repeated the program he had given in 1900. There were also fireworks to commemorate the event.

PHILIP WERTHNER.

CHARLES CITY, IOWA.—The Ladies' Columbia Orchestra, led by Frances Knight, recently gave a concert in the Hildreth Theater under the auspices of the Knights of Columbus.

Coming Season Fails to Mar Nature's Appeal for Musicians Intent Upon Holiday Pleasures



VACATION IS VACATION THE WORLD O'ER

1, Rosa Hamilton, Contralto, as a Modern Diana with Hunting Party; 2, Regina Kahl, Soprano, and Ethel Grow, Contralto, Sailing; 3, Virginia Carrington Thomas, Organist, with Her Children in Central Park; 4, Ralph Leopold, Pianist; 5, Ernest Kingswell-Smith, and Howard Gilbert, Tenor, in the Adirondacks; 6, Harold Bryson, Tenor on the Roof of His Studios; 7, Sigismund Stojowski, Pianist, with Party in California; 8, John Tasker Howard, Composer, and Martin Richardson, Tenor, Read Avidly; 9, Antoinette Halstead, Contralto, and Her Hostess, Elsie Baker, at Rome, N. Y.; 10, Yascha Fishberg, Violinist, and Mrs. Fishberg in the Catskills; 11, Laurie Merrill, Soprano, in New Hampshire; 12, Estelle Gray-Lhevinne and Her Son in Alaska; 13, Harry Kaufman, Pianist, Golfs at Elberm, N. J.; 14, Cornelius Van Vliet, 'Cellist, and Ulric Cole, Composer; 15, Bernard Wagenaar, Composer, with His Son at Martha's Vineyard; 16, Edna Indermann, Contralto; 17, Marie Morrissey in Her Garden; 18, Evelyn Hopper, Concert Manager, at Bear Mountain; 19, Emily Miller, Coach and Accompanist; 20, Joyce Bannerman, Soprano; 21, Raymond Havens, Pianist, and Tobias Matthay, Pedagogue, in England; 22, Dusolina Giannini, with Friends in England



Speaking of Critics' Crimes, How About Hotels and Railway Dining Cars?—Richard Strauss as Movie Scenario Writer—The Trilemma of Artist, Manager and Public Once Again—Pedestrianism as an Aid to Musical Appreciation—Do Audiences Take Their Spite Over Traffic Jams Out on the Music They Hear?—Fritz Kreisler's Obsolescent Way of Looking At Travel Ballyhoo—Everyday Examples of Strict Privacy

Dear MUSICAL AMERICA:

Not long ago a certain musical organization held its annual meeting. After the usual long papers and addresses on the events of the year, after the customary proposals for a dozen new methods, the chairman asked a question.

He wanted to know if the members had any complaints to offer.

A dozen hands flew upward.

"I want to complain about the critics," explained the first member.

"So do I," said another.

The same complaint was on the lips of the next man, and all the rest.

"Very well, then, let us have a little meeting on the critics," suggested the chairman.

And the members passed a pleasant afternoon.

So far as I can learn, these musicians agreed that music critics were about as necessary as fleas on a prize Airdale, but this is as far as they agreed on anything.

The crafty chairman diverted the subject by innocently praising the compositions of a visiting conductor.

Thereupon the members promptly forgot the critics and plunged afresh into a battle to decide the merits of the visiting conductor.

When the drummers, or as they now insist on calling themselves, salesmen, held their convention in New York recently, the same kind of demonstration took place, only the object of the go-getters' complaint did not happen to be the poor critics.

I read that, when the chairman asked if the salesmen had any complaints, a number of them jumped up and paid their respects to hotels, restaurants and traveling conditions in general.

In these complaints the salesmen have the complete sympathy of musicians who are compelled to spend a good part of their life journeying from one city to another.

Not a week passes but some artist relates a string of stories to illustrate the hardships of present-day travel.

The most general complaint is that the majority of hotels now refuse to grant any special rates to touring artists.

Formerly any "professional" person, or salesman was entitled to a liberal concession. I know of a number of excellent hotels whose managers are old-fashioned enough to make strong efforts to secure the patronage of touring musicians, but as a rule it is the tendency to make no exception and to offer the young singer who is receiving just a bit

over her expenses for her recital and the honeymooning bootlegger exactly the same terms.

I do not blame the hotel men entirely. They are also the victims of higher taxation and vastly increased costs.

The railroads and the Pullman people are likewise the victims of changed conditions and are obliged to "pass the buck" to the people who must travel from city to city.

I find it difficult, however, to find any excuse for the heartless mortals who make it their business to serve meals on the dining-cars of certain eastern railroads.

For the major part of a fiver you may expect a show of snowy linen, a pearly smile from Arthur the waiter, shining specimens of the silversmith's art, an unlimited supply of jingling ice water, a lovely moving panorama of scenery and miniature portions of food which you will probably mistake for cracks in the plate.

As you rise and pocket the surviving memento of the late lamented fiver, you ponder on Jesse James and wonder if he was inspired by a dining-car bill of fare.

As a good American in average circumstances you register no kick; you have a vague notion that to complain is unsportsmanlike. You leave the complaining to the portly gentleman on the opposite table.

"This is outrageous!" he is saying.

But then, he is only an unsophisticated native millionaire of the old school.

I confess to chuckling when I read a little while ago of the robbery of a certain important hotel in a Middle Western metropolis. The bandits got away with thousands of dollars in money.

In this same hotel I paid almost a dollar for a part of a peach with cream last summer at the height of the season for peaches.

Perhaps the bandits were the same gentlemen who sat opposite me and grumbled loudly over the size of their check.

The forthcoming production of Massenet's "Don Quixote" at the Metropolitan, and the prominence which the Strauss tone poem on the same literary theme had in the concert halls last winter, have led me to ponder again the question as to whether the motion picture is being neglected as a medium for musical illustration.

I am not thinking of music to accompany pictures, but of pictures to illustrate music.

Perhaps those fearful old ballads with colored slides that used to offend eye and ear in the neighborhood theaters contained the germ of an idea, after all.

Every patron of the theater comes to recognize that there are many things the films do better than stage mechanics possibly can do.

One of these is the presentation of a story of adventure requiring many changes of scenes, much swordplay, exciting pursuits, and the handling of multitudes of people.

"Don Quixote" would appear to be such a subject. One scarcely hesitates to say that it would "film" far better than it would reduce itself to the ordinary laws and limitations of the spoken drama.

Opera, as it exists today, is spoken drama changed to sung drama, and hence a musical play. A subject which can scarcely be made feasible as a play is very apt to be impracticable as an opera, and for the same reasons.

Is it not reasonable to believe, therefore, that a subject which is particularly and peculiarly effective in films without music would in some instances be even more effective in films illustrative of music?

Strauss' "Don Quixote" has its own scenario, ready-made. It is in such detail that pictures could be worked out to synchronize flawlessly with the score.

I know the objections that are raised to "distractions of the eye," when, as is argued, the ear should have full sway.

But what is the action of opera but a distraction of the eye?

And surely nothing that the films could do would be half so disconcerting as the efforts of those who sit, program in hand, at a performance of the Strauss tone poem and try heroically, with much fluttering of pages, to keep pace with the incidents therein described, only to discover that what they believed was the battle with the windmill must have been the roadside meeting with the homely country maiden on the mule!

"Till Eulenspiegel," too, might be tried out in a new synthesis of the arts.

I haste to record, however, that I am not in favor of any such experiment with the "Domestica." I can scarcely see how anything would be gained for musical enjoyment through picturing on the screen the controversy between Mein Herr and his Frau over the temperature of the water for the baby's bath.

Does the public of smaller cities support vocal artists better than their instrumental brothers? This question is prompted by an interview with a prominent concert manager, printed in a New York weekly.

The speaker is quoted as explaining that he has been compelled to omit a prominent symphony orchestra of the East from his list next season.

"The only way he can bring costly musical attractions to this city without suffering a loss," the report continues, "is for some local group to profess a willingness to meet the loss."

Listen to the argument of this local executive: First and last, he thinks he has lost about \$250,000 in his local ventures.

He states that he has been obliged to guarantee \$14,000 in addition to meeting all expenses of promotion for the combination of artists he will present next season.

This includes one diva of outstanding reputation, whose fee is reputed to be more than \$3,000 a concert; there is another woman singer of note who probably receives a fee of \$2,000, and there are another singer and a vocal quartet, each costing the manager, roughly, less than \$1,000.

The rest of the \$14,000 is not hard to account for—it probably goes for auditorium rent and other sundries.

This manager probably knows his public, knows how many tickets he can sell on the strength of this or that vivid personality.

But he remarks that "there have been numerous complaints because his bookings for 1925 do not include instrumental soloists among the headliners."

The reason? He is quoted as explaining the fact as follows:

"It happens that the first-rate 'cellists, pianists, etc., have gotten into a way of exacting guarantees which are above their drawing capacities, and the commercial manager can only wait until this period of inflation subsides."

Now, it is doubtless hard on the instrumentalist to ask him to lower his fee, isn't it?

Now here comes the rub! Who must make concessions? The instrumentalist—who can get listeners enough in any metropolis where his fee is guaranteed? The manager—who after "burning his fingers" several times, refrains? The public itself—which draws the consequences of its short-sightedness in having to do without some major artists? That is a problem which I shall not venture to solve.

My remarks last week regarding the Hans Sachs of Winnetka, Ill., who walks thirty-two miles every time he goes to opera, seem to have won me the pedestrians' leather medal. But, so far, no bootery has offered to keep me supplied with new half-soles if I follow the example of the Illinois shoemaker.

Walking, as an aid to music-appreciation, might well become a subject for serious study on the part of our aestheticians.

Diet, as I have noted in these remarks ere this, already has been given some consideration. How much of the stupor and lethargy of our audiences is due to heavy eating shortly before the beginning of an opera or a concert can only be conjectured. But when I see a man asleep at my elbow I am tempted to nudge him and ask him what he had for dinner.

Music with one's meals is one thing; digestion to musical accompaniment is another. There are concert patrons, plenty of them, who frown upon the former as a mistreatment of music, but who embrace the other as quite *de rigueur*.

A brisk walk between the evening meal and its concert or operatic sequel might mean many fewer dullards and dozers in our audiences.

As an English contemporary has said, listening to music is not a lazy man's task. The highest concentration is required, if the program presented is to be heard intelligently.

Drifting off into dreamland while the gastric juices function may be very pleasant but it is also perfectly futile, so far as the music is concerned.

I have often thought that applause

ought to be tabu at orchestral concerts for the simple reason that it wakes up so many sleepers.

But the drowsy ones are not the only music patrons who would benefit from a mild application of the Winnetka shoemaker's theory.

Rapid transit contributes its share to the muddling of our audiences, though in quite an antithetical way.

Nerves are set on edge as the result of attempting to cover in five minutes a distance for which twenty or more should have been allowed.

I can think of no worse preparation for listening to music than the fussing and fuming that goes on in taxicabs when they are held up by traffic jams, or in subway express trains when they halt between stations.

I strongly suspect that many exasperated men and women take their spite out on the music they hear, and on the performers who present it, when they arrive at their destination fifteen to twenty minutes late and are required to stand up through a movement of a symphony or have difficulty in elbowing their way through the crush of standees at the opera.

Without going over bag and baggage to the camp of the pedestrians, who make a fetish of this somewhat prosaic business of putting one foot in front of another and then reversing the process, and without recommending a thirty-two mile jaunt for our opera subscribers, it is easy to contrast to his advantage the frame of mind of the music patron who strolls leisurely to the place of his musical appointment, accommodating his steps to his time, with that of the frenetic mortal who is blocked in a taxi or stalled in a subway.

The power of music to soothe the savage breast is illustrated nightly at Carnegie Hall and at the Metropolitan Opera House in a manner far more convincing than in anything which white explorers have found in Borneo or Darkest Africa.

Fritz Kreisler is at once the most modest of human beings and the most amiable of musicians.

I take it for granted, therefore, that he must have been rudely disturbed by the reporters lately, otherwise he would not have spoken so plainly to the persons who attempted to break into his holiday privacy.

He was on the boat sailing for Europe with Mrs. Kreisler when the gentle Mr. Kreisler spoke. In substance he told the reporters who pestered him with questions that he did wish they would permit him to sail without the usual interview.

In Europe members of royalty are permitted to travel in absolute privacy when they so request; a prince is assured of seclusion and rest when he wants it, so Mr. Kreisler pointed out. Here we insist on trailing celebrities and intruding on their peace.

This is all true, in Mr. Kreisler's case. I know he is genuinely sincere when he says he wants to come and go quietly and unobtrusively like any plain citizen.

But Mr. Kreisler is one of the few celebrities who would welcome such neglect on the part of the press or the lion-hunters of our big and small cities.

Usually a scene somewhat like this is enacted as a big liner approaches New York:

"Jasper," says the celebrity to his Publicity Secretary, "Have you radioed the Associated Press, the United Press and the International of my arrival?"

"Yes, sir."

"Have you instructed the publicity staff of the hotel to notify the papers?"

"I have, Your Honor."

"Notified the photograph people and had my valet lay out my new wardrobe?"

"Yes, My Lord."

"Had my New York press agent make luncheon appointments with the staff writers of the *New Yorker*, *Town Topics*, *Vanity Fair*, *True Confessions* and the *American Mercury*?"

"Yes, Your Highness."

"Then, Jasper," I am ready for a quiet entrance into America."

You may think this picture overdrawn unless you are acquainted with the thorough methods of the modern "public relations specialists" and the celebrities they represent, observes your

Mephisto



WEEKLY SURVEY OF EUROPE'S MUSIC



New Works Given at London "Proms"

LONDON, Aug. 23.—Novelties by Jacques Ibert, Béla Bartók and Taneieff were represented on this week's "Prom" programs. A number of soloists also appeared, including Florence Austral and Charles Knowles in Wagnerian vocal excerpts, Isolde Menges in Dvorak's A Minor Concerto for Violin, Aubrey Bain in Mozart's E Flat Horn Concerto, Harriet Cohen in the Mozart Piano Concerto in A, Elsie Playfair in Taneieff's Suite for Violin and Orchestra, Reginald Paul in the "Emperor" Concerto of Beethoven, and Elsie Owen in the Bruch G Minor Violin Concerto.

The Ibert work, "The Ballad of Reading Gaol," played on Wednesday, is a latter-day example of the symphonic form and is, of course, based on Oscar Wilde's poem. It is clever music, rather young and not particularly unified. Programmatically, it keeps fairly close to the verses of the poem, so far as the realistic details of cocks crowing and clocks striking are concerned. The general mood might apply, however, to any equally gloomy situation. The actual hanging is perhaps the most effectively conceived section, in which the repetition of a certain phrase, growing louder and more discordant, achieved the desired tense and horrible atmosphere.

The following day Béla Bartók's "Dance Suite," which was one of the successes of the Festival at Prague last May, had its English premiere. It is based on national tunes collected by the composer and was written for the jubilee of the union between the cities of Buda and Pesth. It is in five movements connected by a *ritornello* and summed up at the end by quotations from the various sections. Altogether it was the most interesting of the novelties we have heard this far. Rhythmically, it is particularly exciting, and the *ritornello's* peaceful beauty does much to set off the strenuous dances which it separates. The Taneieff Suite for Violin and Orchestra, on the same program, was rather dull and long-winded.

France Hears Russo-American Music Series

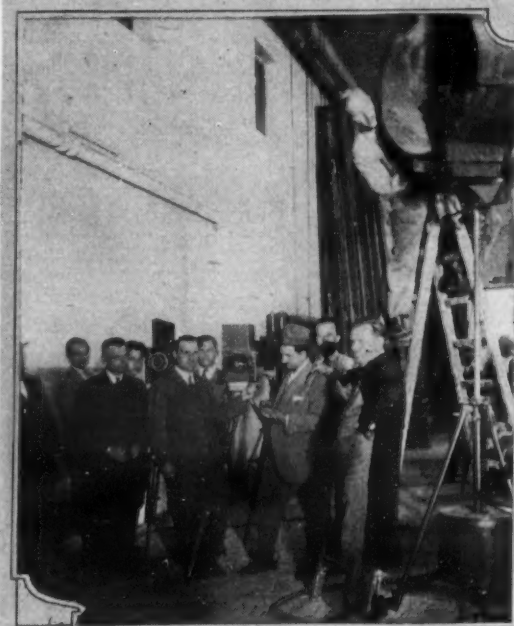
PARIS, Aug. 20.—A series of concerts and lecture-recitals devoted to contemporary American and Russian music, and directed by Lazare Saminsky, Russian composer whose home has of recent years been in New York, was given in the course of the summer under the auspices of *La Revue Musicale*. One of the programs was given by the Colonne Orchestra under Mr. Saminsky's baton, another at the University of Paris, one at the University of Lyons and the last at the offices of the French paper. Mr. Saminsky conducted the first Paris performance of his own Third Symphony, of Emerson Whithorne's "In the Court of Pomegranates," Skilton's "Indian War Dances," and Tcherenpnin's "Enchanted Kingdom," and led the orchestra in accompaniments to songs by Frederick Jacobi, Richard Hammond, A. Walter Kramer and Mr. Whithorne. At the lecture-recitals the soloists were Eugenia Van de Veer, Raymonda Delaunois, Daniel Lazarus and Lea Lobushutz.

Rosalie Miller Scores at Mozart Festival in Baden Baden

BADEN BADEN, Aug. 24.—The Mozart season, which was just concluded here under the general artistic direction of Josef Stransky, had as one of its features the interpretation of *Pamina* in the "Magic Flute" by Rosalie Miller, American soprano. Miss Miller won much praise, not only for the lovely quality of her voice but for the purity of her diction.

BERLIN, Aug. 24.—Hans Pfitzner has revised the music and book of Heinrich Marschner's romantic opera, "The Vampire." It will be produced in its new form in the near future on the Berlin stage.

Economic Conditions Curb Vienna Bookings



Atelier Willinger

ROSENKAVALIER FILM NEARS COMPLETION

While Vienna's Musical Life Is Temporarily Suspended, Interest Has Centered on the Filming of Strauss' Opera "Der Rosenkavalier" Which Is Being Made at the Royal Castle of Schönbrunn Under the Personal Supervision of the Composer and Hugo von Hoffmannsthal, the Poet-Librettist. It Is Stated That the Picture Has Thus Far Cost \$175,000, of Which a Quarter Has Already Gone to the Two Authors as Advance Royalties. Also That Strauss Will Conduct at the Dresden Premiere. Photographs Show Jacques Catelain in the Role of the "Rose-Bearer" (Upper Left and Lower Center), Felice Berger as "Sophie" (Upper Right), Michael Bohnen, the Basso, as "Ochs von Lerchenau" (Lower Right) and Scenes Taken During Rehearsals of the Artists and Technical Direction

VIENNA, Aug. 22.—Ordinarily at this late summer season the coming musical events of the autumn and winter are advertised and their number is usually so great that occasionally two concerts are scheduled for the same hall on the same evening, one succeeding the other.

This year, however, the prevailing economic conditions cast their shadows before, as regards the approaching season. Money is scarce, and the great expense attending concerts presented by artists themselves will prevent many such from being given. Although the prominent international artists always arrange their programs so as to include Vienna in their itinerary, it may not appear advisable for them to visit the city this winter.

It is sad to think that this most musical of cities, which now has three opera houses (the performances at the pretty theater in the castle of Schönbrunn have been kept up during the summer), may be reduced in the coming winter to a secondary rank. However, Franz Schalk, director of the Staatsoper, promises many attractions, among them the premiere in this city of "Boris Godounoff" in the early fall, while the Volksoper, come to life again with a *stagione* of Italian opera, has a program of novelties prepared for the winter which speaks volumes for the energy of its new director, Gruder-Guntram.

The Volksoper, which hovered between life and death for so long and was given up as hopeless last spring, has received new impetus and gives signs of at least temporary recovery. Gruder-Guntram, who at one time conducted the affairs of the Volksoper, is the enterprising man who has undertaken the task of steering the shipwrecked craft into safe waters.

As already stated, the house was opened with Italian opera, an excellent performance of "Madama Butterfly,"

with Anne Roselle in the title rôle. In due time novelties are expected which will put all past records of this institution in the shade.

At the concert bureaus an unprecedented reluctance to conclude engagements is displayed. It is considered safe to engage only such artists as are sure to draw full houses. It is certain that Mattia Battistini will come again; the violin virtuosi, Bronislaw Huberman, Vasa Prihoda and Erika Morini, acknowledged favorites here, will also appear. It is further stated that negotiations are under way with Jascha Heifetz, who has heard here only as a child prodigy. The famous cellist, Pablo Casals, who has not been in Vienna in years, will revisit Vienna this winter. It is also rumored that Erna Rubinstein

will be heard, her last recital here being when she was a girl of twelve. Of pianists, Eugen d'Albert, Moriz Rosenthal and William Bachaus will play and Emil Sauer will be heard once more. Judging from this, the recitals of 1925-26 will in the main be only by star performers.

The concert bureaus have thus far refrained from engaging the symphony orchestra for any stated number of evenings. The principal orchestral concerts therefore will be given as before the war by the Gesellschaft der Musikfreunde, the Konzertverein and the Tonkünstlerverein. All in all, Vienna will not suffer from a lack of music in the coming winter, although little of it will be of a progressive or startling variety.

ADDIE FUNK.

Turin Maecenas Endows Theater

TURIN, Aug. 16.—Riccardo Gualino, a wealthy manufacturer of artificial silk, has acquired a theater here, formerly the Teatro Scribe, which was erected about seventy-five years ago, and plans to rebuild it into a completely modern auditorium with a seating capacity of nearly 1000. Every Sunday an orchestra, with Vittorio Gui as conductor, is to give concerts. Distinguished soloists and guest leaders are promised. The season will open toward the end of November with a short opera season, followed by a few weeks of comedy and ballet, and ending with a second opera season in which it is intended to present for the first time in Italy the "Sette Canzoni" of Malipiero. The artistic direction of the new Teatro di Torino is intrusted to the critic, Guido M. Gatti.

Szigeti Reengaged for Vienna

BUDAPEST, Aug. 20.—Joseph Szigeti who makes his first American tour this season, has been engaged, as a result

of recent appearances in Vienna, for eight concerts in that city next year. He will have three pairs of symphony concerts with the Wiener Konzertverein, Gesellschaft der Musikfreunde and Arbeiter Symphoniekonzerte symphonic organizations and two recitals.

Berlin Theater Honors Johann Strauss

BERLIN, Aug. 10.—In commemoration of the one hundredth anniversary of the birth of Johann Strauss this fall, his operetta, "Wiener Blut," was recently presented here at the Theater des Westens. The cast for the gala performance was recruited from players from all German speaking countries.

Walter and Strauss to Conduct in Stuttgart Next Winter

STUTTGART, Aug. 23.—Two of the ten symphony concerts here next winter will have Bruno Walter and Richard Strauss as guest conductors.



FRIEDA HEMPEL

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Operas in English to Be Feature of San Carlo Season



IMPRESARIO AND SINGERS PROMINENT IN LYRICAL ART

1, Tamaki Miura, Soprano, Guest Artist; 2, Josephine Lucchese, Coloratura Soprano; 3, Gladys Axman, Soprano; 4, Manuel Salazar, Tenor; 5, Stella De Mette, Mezzo-soprano; 6, Emilio Ghirardini, Baritone; 7, Yvonne Trava, Soprano; 8, Franco Tafuro, Tenor; 9, Alice Gentle, Dramatic Soprano, Guest Artist; 10, Anne Roselle, Dramatic Soprano; 11, Fortune Gallo, Impresario; 12, Olga Kargau, Soprano; 13, Serge Oukrainsky, Ballet Master; 14, Anna Fitzu, Soprano, Guest Artist; 15, Andreas Pavley, Ballet Master; 16, Leonora Cori, Soprano; 17, Carlo Peroni, Conductor; 18, Sofia Charlebois, Soprano; 19, Mario Valle, Baritone

NEW YORK will welcome lyric drama back again, as in former years, when the San Carlo Grand Opera Company opens its four weeks' season with "Tosca" at the Century Theater on Sept. 21. Although other organizations are heard in short engagements in the autumn in Manhattan, the organization under Fortune Gallo's direction has particularly come to be associated with this time of year.

The coming engagement brings new artists to the San Carlo roster, and a feature of the season in New York and in other cities on tour will be the inclusion of more operas in English. Among singers making their debuts in New York will be Leonora Cori, a young American soprano, pupil of Mme. Gina Viafora, who was heard at the Asheville, N. C., Music Festival in August.

Another new singer is Giuliano Oliver, Spanish lyric tenor. He comes of a musical family, his father having been for

many years principal tenor at the Liceo in Barcelona. He has fulfilled many engagements in Italy and has made a tour of Central America and Cuba with the Bracale Company. He has sung at La Scala and in other opera houses. His wife, Angela Rossi-Oliver, is also an operatic artist.

Other New Singers

Franco Tafuro, tenor, has sung in opera in Egypt, Central and South Americas, Mexico, France and Germany, in addition to his native Italy, where he has appeared at La Scala, the Costanzi in Rome and other theaters. He is an accomplished pianist and organist and won a diploma in Italy as a painter.

Emilio Ghirardini, baritone, was heard by Mr. Gallo at the Costanzi in Rome this year and engaged for America. He is described as a singing actor of originality, including in his repertoire such dramatic rôles as *Kioto* in "Iris" and *Ford* in "Falstaff." He has sung as soloist in the Sgambati Requiem Mass in the Pantheon at Rome and has appeared as *Amfortas* in "Parsifal."

Another artist who will make his New York debut is Gioacchino Villa, baritone, who has also won a reputation in his native Italy and on tour.

With these new artists will appear San Carlo favorites of former years, including Anna Fitzu, Alice Gentle and Tamaki Miura, guest artists; Anna Roselle, Gladys Axman, Josephine Lucchese, Bianca Saroya, Sofia Charlebois, Stella De Mette, Bernice Schalker, Yvonne Trava, Olga Kargau, Manuel Salazar, Mario Valle, Pietro de Biasi, Francesco Curci and Natale Cervi.

Others in the company will be Henri Scott, Amund Sjovik, Philine Falco, Vittorio Toso, Frances Morosini, Zara Jay, Alice Homer and Beatrice Altieri.

As announced previously, the conductors will be Carlo Peroni and Dr. Adolf Schmid. During the last summer Mr. Peroni was placed in charge of all civic music in Rome, which included the leadership of the Banda Comunale of that city. Giacomo Spadoni will also conduct.

"Tosca" First N. Y. Opera

The operas chosen for the opening week of the San Carlo season in New York are: "Tosca," Monday, Sept. 21; "Rigoletto," Tuesday; "Aida," Wednesday; "Madama Butterfly," Thursday; "Cavalleria" and "Pagliacci," Friday; "Carmen," Saturday matinée, and "Trovatore," Saturday evening.

The Pavley-Oukrainsky Ballet, headed by Andreas Pavley and Serge Oukrainsky, will appear with the San Carlo artists. This ensemble will participate in operas with incidental ballets and will also offer programs of ballets and divertissements, following other operas.

The project for producing more operas in English this season was launched auspiciously during the Asheville series, when "Martha" and "Hansel and Gretel" were given in the vernacular. Last season a translation of "Carmen" by Charles Henry Meltzer was successfully produced by the company during its Chicago engagement. Mr. Gallo contemplates presenting "Faust" and other works in English. He has also announced a plan to give the American opera "Alglala," by De Leone, on tour this season by a special company.

The repertoire of the San Carlo Opera includes the following additional works: "Otello," "Traviata," "Jewels of the Madonna," "Forza del Destino," "Barber of Seville," "Lohengrin," "Gioconda," "Tales of Hoffmann," "Secret of Suzanne," "Lucia," "Romeo et Juliette" and other operas.

At the conclusion of its New York season, the company will start on its customary tour.

KANSAS CITY ORCHESTRA AWARDS CONTEST PRIZES

Four Appearances as Soloists Will Be Made by Young Artists with Little Symphony

KANSAS CITY, Mo., Sept. 5.—In the Kansas City Little Symphony's contest for young musicians contracts were awarded for orchestral appearances to four out of the forty applicants. Two were chosen from the piano section, Martin Burtin of Topeka, Kan., and William Harms, Ottawa, Kan. From twenty vocalists the two chosen were LeRoy Mace and Chester Bree, both of this city. There were no awards made to the nine violinists and one cellist. Appearances in this city and in their home will be given the winners.

N. De Rubertis, conductor of the Little Symphony, acted as judge in each section, with Mrs. Carl Busch and Richard

Canterbury, piano; Mrs. Raymond Havens and Stanley Deacon, voice; Jacques Blumberg and Hans Peterson, violin. The advisory board was headed by George E. Simpson and Esther Darnall; an auditing committee was composed of press representatives. Margaret Fowler Forbes assisted Mr. De Rubertis with the detail work. George Parrish and Pearl Roemer were accompanists. The contestants were heard in Ivanhoe Auditorium.

The Western tour of the Swedish Choral Club of Chicago was begun in this city on Aug. 15, when the organization appeared in Ivanhoe Auditorium. The singers, under the direction of Edgar Nelson, delighted a large audience with a miscellaneous program. Edna Swanson Ver Haar, contralto, sang two groups of songs. Though her home is

in this city, this was her first formal appearance here. She was warmly received and sang several extra numbers.

Marion Talley, the gifted young Kansas City Singer, has just returned from a year's study in Milan, Italy. She will return to New York for further study.

BLANCHE LEDERMAN.

Joseph Schwarz Injured in Motor Mishap in Bavaria

Reports published in the Paris edition of the *Herald* indicate that Joseph Schwarz, baritone of the Chicago Civic Opera, who, with Mrs. Schwarz, was in an automobile accident near Bad Reichenhall, Bavaria, has suffered no serious injuries. The singer and his wife were en route to Munich after he had given a concert in Salzburg. Mr. Schwarz was taken to a sanitarium in the latter city for treatment.

Griffith Gordon Goes to Canton

HANNIBAL, Mo., Sept. 5.—Griffith L. Gordon leaves for Canton, Mo., where he will be director of music in Culver-Stockton College during the coming year. Mr. Gordon is a composer of recognized ability. For several years he was a scholarship pupil of Dean Stanley of Ann Arbor, Mich., and was for three years a pupil in the Cincinnati College of Music.

Russellville Will Be Convention City

CONWAY, ARK., Sept. 5.—Russellville was selected as the convention city for the State Singing Convention of 1926 at the closing meeting. It is estimated that more than 3000 from thirty counties in the State attended the convention. Camden C. Webb of Little Rock was elected president of the association for the next year.

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Boston Activities

Sept. 5.

Helen Allen Hunt, contralto and teacher of voice, returned this week from a trip abroad. Mrs. Hunt visited the Island of Corsica, the Italian lakes and Florence, and the North Cape. She flew from Paris to London and motored for three weeks through rural England. She will open her Boston studio on Oct. 1.

Howard Goding, pianist, who has been playing with much success in London this summer, will return in mid-September. He will start his season with a Jordan Hall recital on Oct. 23. Wendell H. Luce, his manager, reports many engagements for Mr. Goding. He has also been booked for joint recitals with Emma Roberts, contralto.

Edwin C. Woodman, teacher of piano and graduate pupil of B. J. Lang, will open a new studio in the Codman Square section of this city. This will make his third chain studio, others being in Norwood and Somerville, Mass. Mr. Woodman will resume teaching Sept. 21.

Gladys de Almeida, soprano, who recorded a signal success at her first Boston recital last season, has been booked by her manager, Wendell H. Luce of this city, for a concert at the Harvard

Musical Association on Jan. 8. Miss de Almeida will give her Jordan Hall recital on Feb. 10. In addition to other recitals, she will give several joint concerts with Raymond Simonds, tenor, under Mr. Luce's management. This joint program has already been booked in Everett, Mass.; Providence, R. I., and Brockton, Mass.

The last of a series of thirty carillon concerts by Kamfel Lefevre of Belgium in St. Stephen's Church, Cohasset, was given on Sept. 1. Attendance at these concerts reached a point of from 20,000 to 25,000. Many visitors came by automobiles. Before returning to Belgium, Mr. Lefevre goes to Simcoe, near Toronto, to give four recitals. Mrs. Hugh Bancroft, donor of the Cohasset carillon, has arranged for Mr. Lefevre to return next summer. W. J. PARKER.

Pupils in St. Joseph Give Recital

ST. JOSEPH, Mo., Sept. 5.—Priscilla Wilson gave a pupils' recital recently in Jenkins' Music Hall. Twenty-three took part. They were Elizabeth Utz, Madeline Brendel, Katherine Lindsay, Nancy Lee Jones, Spencer Wildhaben, Helen Butler, Donald Martin, Edith Ashcraft, Wualida Swartz, Dixie Gardner, Mary Katherine Roycroft, Margaret Martin, Helen Horan, Lois Coy, Kenneth Segesman, H. C. Barhrendt, Jr., John Frahm, Bernice Froeschle, Robert Coy, Thelma Patton, Lois Whited, Naomi Tischer and Donald Smith.

Yolanda Mero Returns from Europe with New Compositions for Piano



Yolanda Mero, Pianist

Among the travelers coming from Europe recently on board the Columbus was Yolanda Mero, pianist, who has returned for a tour which will take her into practically every section of the United States.

Her first New York appearances will be with the New York Symphony, Walter Damrosch conducting, in Carnegie Hall on Nov. 7 and the Mecca Auditorium, Nov. 8.

Mme. Mero has added many new compositions to her already extensive repertoire. She will play a great deal of Hungarian music, and works by Dohnanyi, Kodaly and Bela Bartok will be features of her programs.

Warrensburg College Band Give Concert

WARRENSBURG, Mo., Sept. 5.—A large audience assembled to hear the latest concert given by the musical organization of the College in the Auditorium, which had its stage rearranged for the occasion. Don Essig conducted the first public performance of the College Band, the program including the "Nita" and "Ivanhoe" Overtures, a "Hungarian Dance," and numbers by the Glee Clubs, all given with good spirit. Mr. Essig has been instructor of wind instruments at the College during the summer.

PAUL J. PIRMANN.

Pettis to Present New Native Works

ROCHESTER, Sept. 5.—A plan to continue his sponsorship of native music was announced in a recent statement by Ashley Pettis, American pianist, newly engaged as teacher of the Eastman School of Music and the University of Rochester. "Due to the great advance that has taken place in the appreciation of American music in the last two years,

I feel that the purpose I had in mind to attract attention to native composers in giving my 'all-American' programs has been accomplished. I am happy that I had the courage to pioneer this great movement toward the recognition of our composers and artists. In the future, while always presenting something new, I shall give mixed programs. New native works I will play next season are the 'March Carillon' by Howard Hanson, 'Chinese Sketch' by Eichheim and 'Brook Over Pebbles' by Vincent Jones." Mr. Pettis is appearing in recital throughout the United States and is under the management of Concert Manager Arthur Judson.

FOUND NEW SCHOOL

Vladimir Resnikoff and Gerald Maas to Open Institution in Rochester

ROCHESTER, Sept. 8.—A new music school, founded by Vladimir Resnikoff, violinist, and Gerald Maas, 'cellist, was opened on Sept. 8, with headquarters over the Music Lovers' Shoppe on East Avenue. The new institution is called the Resnikoff-Maas School of Music. Mr. Maas came to Rochester four years ago as a member of the Eastman School, but has been teaching privately for the last two years. Mr. Resnikoff resigned from his position on the Eastman faculty last spring. Scholarships will be offered in all branches of music under a distinguished faculty.

The catalog announces that through personal connections in Europe the directors are able to be of valuable service to those who desire to give concerts abroad.

The faculty staff includes Charlotte Gregg, Mrs. Carl Huber, Mary Will, Miss Wolberg, Francis Jones, Cecil Palmer, Michael Cefkin, Tom Grierson, Helen O'Rourke, Mrs. Selim Palmgren, Daisy Hochstein, Marguerite Castellanos Taggart, Marie Bogucka-Behrman and Arthur G. Young.

Mr. Maas will continue to give recitals under the management of Annie Friedberg.

Ithaca Conservatory Degrees

ITHACA, N. Y., Sept. 5.—An announcement from the Ithaca Conservatory and Affiliated Schools states that "students in all music departments of the Conservatory who do the prescribed work are eligible for the degree of Bachelor of Music, and that those who complete the prescribed work in the Williams School of Expression and Dramatic Art are eligible for the degree of Bachelor of Oral English. In the Ithaca Institution of Public School Music, which is a member of the group, the degree of Bachelor of Music may be secured by completing the diploma course plus certain academic courses offered by this school."

SPRINGFIELD, Mo.—Sydney F. Meyers of State Teachers' College presented his advanced violin class in a recital recently. Special numbers were given by Jane Kmety, 'cellist, and Sol Kranzberg.

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Gallic Music Taste Is Nationalistic, Macmillen Finds

IT was at one of Mrs. F. S. Coolidge's modernist soirées in Paris. Everyone, as the society editors put it, was there. The spirit was friendly, international, liberal; the program advanced and appreciated. Finally came what was perhaps the *pièce de résistance* of the evening, a song cycle of Ravel's with chamber ensemble accompaniment. The theme was the revolt of the Negro against the tyranny of the white man. The music began, strangely discordant, aggressive, an age-old cry of pain and a new-found note of self-assertion.

The audience listened attentively, profoundly moved. The songs were simply the aesthetic expression of a primitive and vital emotion. And they were accepted in the spirit in which they were written.

The music was well under way when suddenly a Frenchman, a fellow-composer of Ravel's, got up. Abruptly he strode to the front of the room and planted himself in the center of the aisle. For a moment indignation choked his tongue. Beads of perspiration oozed from his forehead. He beat his chest resoundingly with his fists. Finally he spoke and his stentorian tones drowned the moaning music.

"I, Monsieur S....., refuse to listen any longer. Such music is an insult to my country at a time when France is at war with Morocco!!!" He turned on his heel and left the room.

"And that," explained Francis Macmillen, American violinist, who has just returned from concert work and a vacation in France, "is what I mean when I speak of the nationalist spirit in France. Incidentally, before I continue, let me add that very few followed the lead of that irate gentleman, and that the interruption only stirred the rest of the audience to greater enthusiasm at the conclusion of the Ravel composition.

"If I had not witnessed the incident, I could not have conceived of anything so absurd actually happening. However, this was just another example to me of how very careful one must be in planning programs for Paris. In every other big center of the world, from London and Berlin to New York, I can present, if I so choose, precisely the same music without any concessions to possible national bias or prejudice. But in France, concertizing is another matter.

The Taboo List

"For instance, Tchaikovsky is practically taboo in Paris and Brahms is damned as dull. The feeling against the latter probably dates back to the time when Saint-Saëns, fearful of his German contemporary, started a deliberate campaign of propaganda against his greatest foreign competitor. The attitude existent today is largely a survival of Saint-Saëns' too successful tactics.

"Unless I were one of the few artists who are so adored in Paris that they can do anything and 'get away' with it, it would be most unwise to choose



Photo by Geo. M. Kessler
Francis Macmillen, American Violinist, Who Recently Concluded a Concert Visit to France and Other European Countries

Brahms' Concerto for an appearance with orchestra. Just conceive, if you can, a symphonic season in New York from which all the Tchaikovsky and Brahms compositions were omitted! What would be left? Yet that is precisely the situation in France.

Russians Popular

"The Russians," continued Mr. Macmillan, "are popular, outside of Tchaikovsky. The works of the 'Five' are heard continually and the moderns, Stravinsky particularly, are quite the vogue. German music of the classic period—Haydn, Gluck, Mozart, etc.—goes very well; but later composers, with the exception of Wagner, are practically ignored. Of the French contemporaries, Ravel is generally accepted as the dean of them all, while of the younger men, Honegger is indubitably the man of the hour."

Mr. Macmillen's choice, when soloist this summer with the Lamoureux and Padeloup orchestras at the Salle Gaveau, with Vladimir Shavitch as guest conductor, was the Lalo "Symphonie Espagnole" for the first concert and a concerto by Baron Frederic d'Erlanger, which he had introduced to New York last winter, for his second appearance.

"Please," begged the violinist, "don't think that I am saying all this in a critical or carping spirit. Quite the contrary! You know, France, to me, is my second home. My wife is French. Yes, it was another of those war romances. I met her at Nice and . . . but that's another story. I mention it simply so that you will understand that it is only because I feel so close in spirit to France, that I dare comment on the situation as I find it."

As Mr. Macmillen will give some forty or fifty concerts this winter in the United States, he naturally was on the lookout during his European stay for

new music for his programs. However, despite his search, he found little of real value with which to swell his already large repertoire.

"Modern music, you see," he said, "is interesting and piquant and all that, but I'm afraid it is not particularly well suited to the violin. I may be old-fashioned, but I believe the fiddle is an instrument of essential purity. Its sounds should be clean-cut and its tones are better suited to *cantilena* than cacophony."

He waits one new work, however,—a Poem of Respighi's. Mr. Macmillen met the Italian composer at a party given by the Shavitchs in Paris and was immediately attracted to the man whose music he had long admired. The violinist describes him as simple, free from pose and of a courtesy rare today. His wife, too, is a gifted musician, for whom he writes most of his vocal works. In the course of various meetings Mr. Macmillen discovered Respighi at work on a new violin composition, the solo part of which was already completed. Mr. Macmillen played it and liked it so much that Respighi promised he should be the first to present the composition to the public.

Mr. Macmillen may break his American tour in the spring to fulfill foreign engagements and then return to this country to complete his concert schedule.

"When I was playing with the Padeloup Orchestra," he said, "two men of the Colonne Orchestra were members. As you may or may not know, the Colonne series is run on a coöperative basis. And so later, these two men came to me as a committee representing the Concerts Colonne and asked me to appear as soloist at one of their concerts next year. As I am scheduled to play at Albert Hall, London, this coming spring, I shall probably accept the Paris offer, too.

"Then, in Paris, too, I met Ysaye's son, the younger one, not Gabriel, the

violinist. He is a concert manager in Brussels—charming, very much a chip of the old block. A distinct Flemish type! He approached me on the subject of giving concerts in Belgium and something will probably come of it. But it amused me to think of doing business with Ysaye's young son! At the same time I saw quite a bit of Hugo Knepler, of Concert Direction Guttman, perhaps the leading management in Vienna, which may mean that I shall play in Austria next year. . . . You see how much in this world is a matter of chance and accident—which makes it difficult to state in definite terms what I shall do for the next year.

"However, certain facts are quite, quite definite," said Mr. Macmillen. "One, that I am glad to be back in America. Two, that I shall be delighted to see my foster country, France, once more in the spring. And three, that no matter where I am, my violin is like an only chick, demanding so much time and attention that it leaves me no choice but to be busy and happy."

DORLE JARMEL.

Annette Story Plays in Kansas City

KANSAS CITY, Mo., Sept. 5.—A piano recital by Annette Story, pupil of Geneve Lichtenwalter's, was given at the South Park Christian Church. The program included three numbers by Miss Lichtenwalter, Bach Preludes in E Major and E Minor and Mozart's Sonata in C. Mrs. Warren A. Riggs, accompanied by Gladys Gwynne, played three MacDowell pieces, "Dance of the Gnomes" and "Hungarian"; two from Grieg, "Butterfly" and "Dance Caprice"; Jensen's "Murmuring Zephyrs" and Sinding's "Marche Grotesque."

GERMANTOWN, PA., Sept. 5.—The American Male Quartet has concluded a very successful season and is booked far into the next season. Frederick J. Brown, tenor of the quartet, has been engaged as soloist at St. Francis Xavier Church for next year.

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OLD TIME MUSIC IS GIVEN IN HASLEMERE

English Festival Revives Early Masters' Work Under Dolmetsch

LONDON, Aug. 25.—The festival of sixteenth, seventeenth and eighteenth century music, arranged by Arnold Dolmetsch, opened at Haslemere last night with a concert devoted to Bach. Joseph King, ex-member of Parliament, and resident of Haslemere, formally opened the festival. He welcomed especially the visitors from other countries who were present. He explained that Mr. Dolmetsch's chief object was to show to his audiences the delights of "Home-Music"—to borrow from the German a more intimate term than the formal "chamber music."

Mr. Dolmetsch's belief is that the purity of the old music cannot be recaptured except with the instruments for which it was written, or modern approximations to them. At Haslemere the pianoforte naturally gave way to the harpsichord, the clavichord and the virginal, while such instruments as the lute and the recorder were brought back to life. Among the artists upon whose skill in an almost forgotten musical technic the success of the revival was based there were six of the name of Dolmetsch, as well as a dozen others.

The opening concert, except for a Prelude and Fugue for unaccompanied violin, consisted of music in which the harpsichord or clavichord took part. It was a valuable experience to hear Bach's music as he conceived it. Heard on a smaller scale than we are accustomed to in the concert hall, the performance was a reminder that Bach has charm as well as austerity and vigor. The tone of the whole evening was well expressed by the motto on the lid of Mr. Dolmetsch's new clavichord, "Plus fait douceur que violence."

Today the evening's program will be devoted to English music. Wednesday there will be French compositions only; on Thursday, Bach again; on Friday, English concert music for viols, and on Saturday a mixed program. The second week's program is varied with a Haydn-Mozart concert and one of Italian music.

New Boston Civic Opera Opens Manhattan Series

[Continued from page 1]

Eugenio Sandrini as *The King*, Samuel Worthington as *Ramfis*, Francesco Tagliavini as the *Messenger*, Angela Pizziola as the *Priestess*.

The company is said to be designed as a permanent operatic institution for Boston, but is not intended to compete with the high-price Chicago organization which visits the Hub every season. It will be much on tour. O. T.

Two Benefits Given

The first of two benefit performances of opera was given at the Manhattan on Saturday night, under the management of A. Bagarozzy, "Carmen" being the attraction. Dreda Aves sang the title rôle and Henri Ursel of the Monte Carlo Opera Company sang *Don Jose*. The *Escamillo* was Joseph Royer, the *Micaela* Olive Cornell, and Devora Nadworney and Giuseppe Cavadori were others of the cast. Fulgenzio Guerrieri was the conductor.

"Otello" was the second of the operas to be presented for the benefit of the Institute of Italian Culture at Columbia University. Erminia Ligotti's *Desdemona* was a feature of the performance and the soprano shared honors with Edward Renzo, the *Otello* and Vicente Ballester as *Iago*. Mr. Renzo's appearances was his début and he won gratifying applause for his characterization and singing. Francesco Curci completed the cast, as *Cassio*. Mr. Guerrieri's conducting was again of the best. M. L.

PAVLOWA IN LONDON

Covent Garden Season Announced with Tcherpnin Novelty

LONDON, Sept. 1.—Anna Pavlowa and her ballet company will open a season at Covent Garden on Sept. 28. Before opening the English engagement, Mme. Pavlowa will make a three weeks' tour of Germany. The London season will extend over four weeks or more, and at the

conclusion of the series the company will leave on a tour of South Africa and Australia.

Among the novelties announced for London is a new ballet, "The Romance of a Mummy," with a score by Tcherpnin, and choreography by Ivan Clustine. Mme. Pavlowa will revive "Giselle," an old-time ballet with a score by Adam, which she presented several years ago to American audiences. "Don Quixote," with music by Minkus, a novelty of last year, will also be presented.

Theodore Stier will again conduct the orchestra. The season may be extended if the auditorium may be had for a longer time, before the reoccupation of the historic institution by a dance-hall management.

High School Gets New Music Teacher

ST. CHARLES, Mo., Sept. 5.—Viola Karrenbrock, daughter of Mr. and Mrs. George Karrenbrock, and a graduate of Lindenwood College, will teach history and music in the high school at Washington, Mo.

MILWAUKEE CHURCH MUSIC IS SUPPORTED

Larger Budgets Devoted to Choirs — Cathedral Organist Named

By C. O. Skinrood

MILWAUKEE, Sept. 5.—Milwaukee churches are adding large sums of money in many cases for their 1925-1926 musical budgets. Paid positions for choir singers are being created in some churches, and there is a general revival of interest in choral music.

Choir masters are turning more and more to better music. Works of Beethoven, Handel, Mendelssohn, Gounod, Tchaikovsky and other composers are features of the public musical programs given by churches and such numbers are

being added to the choir répertoires.

All the new churches are installing large organs, and many of the older churches have improved their instruments.

One of the principal church positions of Milwaukee was filled by the appointment as organist of W. J. L. Meyer in St. John's Cathedral, the leading Catholic church in the State. Prof. Meyer succeeds Otto A. Singenberger, who has been named musical director of the Cardinal Mundelein seminary at Area, Ill. Mr. Meyer at one time directed the Paulist choir in Chicago and he has been organist in several churches in Milwaukee.

The largest Methodist church in Wisconsin is being constructed at Appleton, Wis., to serve Lawrence college students. One of the chief features of this \$350,000 structure will be the largest organ in the State. Choral music of a high order will be featured in this church.

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Music Shares in Art Movement for Southwest



DIRECTORS ATTEND SANTA FE FIESTA

Fraternizing with the Pueblo Tribes of New Mexico Are Seen the Heads of the Master Institute of United Arts on Their Trip to the Southwest This Summer to Assist at the Inauguration of Art Programs. Those in the Picture Include (Standing) Maurice Lichtmann, Vice-President, and Mme. S. Shafran, a Director; and (Seated) Left to Right, Frances R. Grant, Executive Director; Esther J. Lichtmann; Mrs. Maurice Lichtmann and Mrs. Louis L. Horch, All Members of the Board of Directors

As part of a policy to assist in the establishing of centers for the greater appreciation of the arts throughout America, the directors of the Master Institute of United Arts of New York, have this summer cooperated with the club women of the Southwest in the founding of a summer art center. It is known as the Southwestern Chautauqua and Mrs. William Bacon, of Dallas, Tex., is president.

The Chautauqua was inaugurated for the first time on July 27 at Sulphur Springs, Ark., and extended until Aug. 27. Daily lectures on all subjects included those on the arts contributed by the Master Institute. Those who spoke were Louis L. Horch, president; Maurice Lichtmann, vice-president, and Frances R. Grant, executive director.

The Master Institute also enlisted the cooperation of Corona Mundi International Art Center, which brought an entire exhibition of old and modern masters to Sulphur Springs at its own expense, to be exhibited free to the people during the Chautauqua.

The exhibition consisted of Italian and Byzantine primitives, Dutch and Flemish masters, Russian ikons, and modern French and American paintings. Despite the fact that this was the first such exhibition ever shown in the Southwest, a great interest in art was aroused.

With the cooperation of the Master Institute of United Arts and Corona Mundi, the southwestern club women, headed by Mrs. Bacon, are planning to build a summer art center. This, it is hoped, will be a great artistic and intellectual stimulus to the Southwest. In addition to the Chautauqua, it is planned

to build a university of art and academic subjects which will draw its faculty from major institutions of the country.

Scholarships to Be Given

In aiding the extension of the Southwestern Chautauqua movement, the Master Institute and Corona Mundi have announced three scholarships to be awarded to students of the Southwest for the coming season. The scholarships are for a year's tuition, respectively, in any musical instrument; in painting, and in sculpture. The awarding of the scholarships and the choice of the jury of awards has been left to Mrs. Bacon and her associates.

The Master Institute, which was founded in 1921 by Nicholas Roerich, noted artist, was a pioneer in uniting the teaching of all arts. The fundamental basis of its aims has been proved by the rapid growth of the institution, which teaches all branches of music, painting, sculpture, architecture, ballet, drama and lectures. It has gathered a faculty in every branch of art, including some of the most noted figures in America. In addition to its classes the Master Institute extends a wide opportunity to its pupils in the cultural fields. Free lectures on the arts are given by such men as Rockwell Kent, Deems Taylor, Stark Young, Claude Bragdon, Robert Milton, Gilbert Gabriel and others. Recitals, exhibitions and special experimental work for children have produced results of breadth in artistic creation. Many scholarships are also open to those unable to study for lack of means, so that opportunity is brought to students of every class.

The advantages of the institution have also been extended by the founda-

tion of the two affiliated ones—Corona Mundi and the Roerich Museum. The first of these was founded by Mr. Roerich to supplement the work of education. It was felt that an organization was needed to become a medium between the creator and the public. It is the purpose of Corona Mundi to hold exhibitions, to publish works of art and to bring the finest examples of beauty within the means of the people.

The third institution, the Roerich Museum, was founded as a monument to the art of Mr. Roerich. It contains more than 400 paintings by this artist and

was opened in 1924, being free to the public.

The three institutions are dedicated to the aim that art is the one international language. By bringing art within the reach of all the people, it aims to spread more widely the ground of common understanding and appreciation.

Following their stay in Arkansas, the directors of the Master Institute visited the Grand Canyon and went to Santa Fe to see the famous Indian fiesta. There they obtained much Indian material for their winter's programs, as well as a large collection of folk art for their permanent collections.

KANSAS CITY ACTIVITIES

Pupils' Recitals and Other Programs Are Given Attention

KANSAS CITY, KAN. Sept. 5.—Pupils' recitals were given recently by the classes of Ruby Matthews and Lily Comby.

Mrs. J. T. Pattie, soprano, was visiting soloist at St. Paul's recently.

A program at the Kiwanis Club was given by Mrs. Elmer Stephens, pianist; Agnes Ayres, soprano; Winifred Wear, reader, and Daniel Doores, violinist.

Betty Ann Ort, four-year-old violinist, has appeared in a number of recitals. She lives in Newkirk, Okla., and is a niece of Jeannette Nutting Schenck, pianist of this city.

Classes in aesthetic dancing have been opened by Evelyn McElroy in Jayhawk Hall. Miss McElroy is a pupil of Constantin Kobleff of New York.

Velma Ruth House, classic dancer, is in the cast of the operetta "Riquetta." Miss House is a pupil of the Helm Thomas School, Kansas City, Mo.

FREDERICK A. COOKE.

SEDALIA, Mo.—Vitula Van Dyne, daughter of Mrs. J. R. Van Dyne of this city is now at Sharon Lake, New York, for a course of voice study under Oscar Seagle, concert singer and coach of international fame, where she intends to remain until early in October.

PAUL J. PIRMAN.

LOUISE HUNTER

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THE PIANO OF ENDURING TONE

Begs Deliverance from "Musical Snobs"

CLEVELAND, Sept. 5.—"Deliver me from the Laura Jean Libbeys and the Diamond Dicks, but also from the snobs who will not play or teach anything but Bach, Beethoven, Brahms and the like," says Beryl Rubinstein, pianist, composer and head of the piano department of the Cleveland Institute.

Mr. Rubinstein takes the stand that all good composers cannot be immortals and that lesser writers have done fine work.

"Music," he believes, "should not be judged solely on the merits of its composer. I distrust also the generalizer who condemns wholesale all the work of any group, whether it be the 'moderns,' the 'French School' or any other."

The attention of the average person for six hours a day for ten years is all that Mr. Rubinstein asks to make an outstanding technic, and five years is time enough to produce a virtuoso equal to any, he avers.

"But mere technic, a gymnastic facility on the keyboard, is as empty of real musical content as tinkling cymbals. Add to this technic, solfège, counterpoint, harmony, musical history and acquaintance with the classics and still, if the student's grasp were merely academic, he would be nothing as an artist," Mr. Rubinstein adds.

"Even musicianship is not enough!" he declares. "The piano is only a medium, and the performer can but draw forth what he has invested. Real artistry represents the sum total of personality, maturity, experience, culture, background and understanding. When a musical pygmy plays, only drivel ensues; a giant seats himself at the piano and artistry results."

Mr. Rubinstein has devoted much time to research in piano literature. As a pianist, Mr. Rubinstein has appeared for four consecutive seasons with the Cleveland Orchestra. He has also played with the New York, Detroit and London symphonies and with the Philadelphia Orchestra. FLORENCE M. BARHYTE.

Master School of Musical Arts Gives Final Concert

SAN FRANCISCO, Sept. 5.—The final artist concert of the Master School of Musical Arts of California took place last week, presenting Annie Louise David, harpist; Felix Salmond, cellist; Nicolai Mednikoff, pianist; Samuel Gardner, violinist, and Emil J. Polak, accompanist. This is the sixth faculty concert, others having included Josef Lhevinne, Julia Claussen, Nicolai Mednikoff and Sigismund Stojowski. The musical life of San Francisco has been materially stimulated through the artist concerts and the students assembled from various States have brought an atmosphere of enthusiasm. The staff this season was composed of Lazar S. Samoiloff, Julia Claussen, Josef Lhevinne, Sigismund Stojowski, Nicolai Mednikoff, Cesar Thomson, Samuel

Gardner, Felix Salmond, Annie Louise David, Emil J. Polak and A. Kostelanetz. William J. Henderson gave a series of six lectures.

Mabel Farrar Returns to Cleveland on Visit

CLEVELAND, Sept. 5.—Mabel Farrar of New York, concert violinist and pupil of Leopold Auer, is spending some time with her parents in this city. Miss Farrar, while a resident here, was for four years a member of the Cleveland Orchestra, an active member of several of the prominent musical clubs, and a teacher at the Music School Settlement. Miss Farrar will present a recital in Aeolian Hall in the fall.

FLORENCE M. BARHYTE.

MIAMI, FLA.—Mutchler's Band has given its second summer season of concerts in Royal Palm Park. Erdel Mutchler is conductor, giving two programs every week to large audiences.

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NEW YORK, SEPTEMBER 12, 1925

SPELLING MUSIC WITH AN "R"

TIME was when music in the larger cities of this country, like oysters, could be safely enjoyed only in months with an "r."

From September through April, New Yorkers gorged themselves to their hearts' content with symphony concerts, operas, recitals and ballet. The fare was varied enough to tempt the connoisseur, rich enough to satisfy the gourmet. But in the spring came the fast. Unless the melomaniac became addicted to the festival habit, and went traveling hither and yon, May, June, July and August were long, lean months, with perhaps only an occasional band concert to tantalize the musical appetite. Similar conditions prevailed in Chicago, Boston, Philadelphia and sundry other marts of tone.

Gradually, however, the seasonal hiatus disappeared. Tentatively, open-air orchestral concerts and summer opera began. Encouraged by public response, these experiments have crystallized into institutions. And today America, like Europe, has music all the year. If there is a difference between the music of spring and autumn, summer and winter, it is one of kind and condition more than anything else.

At present the recital is the one type of performance which has not invaded the summer months. Singers and instrumentalists still reserve their appearances for the crowded winter days. This, considering the hectic state of affairs in concert halls during the so-called season, seems somewhat regrettable. Many a good artist who would attract a large audience were there fewer counter-attractions is lost in the shuffle of orchestral and stellar competition. As for the débutantes, they might well consider a summer appearance and thus save themselves the blow of an "also ran" notice after carefully planned recitals.

If the theaters continue to attract audiences during the warmer months, why is it out of the question to fill a recital hall? Experience, it is true, is against it, but experience, too, is changing, and while it is plain enough that there is a sharp sag in attendances at musical events even in April it is quite possible that a recital now and then in June, July or August would fare well, because of lack of competition.

An obvious objection to this suggestion is that concerts in big cities are given as much for press notices as for attendance. And, as everyone knows, summer music is practically ignored to make the critics' holidays. Even the chief festivals are largely passed by. So important a series as the New York Philharmonic concerts in the Lewisohn Stadium received but few critical reviews in the general press. Most of the notices were simply news items, and many papers practically ignored these nightly events to which the public flocked by the thousands.

So long as the metropolitan press allows (or, in fact, encourages, through salary arrangements which do not cover the entire year) its leading critics to remain away from their posts for months on end without even an accredited assistant to cover the weekly routine, the individual artist will hesitate to give a recital during the summer season.

However, the day seems not far off when the press must realize its whole duty to the public and retain its musical staff the year around, just as it does its dramatic department. In Europe, summer as well as winter finds the Continent's leading critics on their jobs. It is time the scope and importance of America's musical months without an "r" were more clearly reflected by the mirrors held up to national activities.

MAKING GOOD ABROAD

IT is significant that in these times the success of young American artists in European opera houses no longer creates the flurry of a generation ago. In all probability, as good equipment and as thorough study are required to win European success now, as then. But so rapid has been the advance of American singers, as a class, and so completely have the tables been turned with respect to the relative standards of singing in opera here and abroad, that few persons today look upon success in Europe as supplying sufficient credentials, in itself, for engagement in one of the chief operatic institutions at home.

A beginning in Europe may still be advisable, because of the routine acquired in the numerous small opera houses there, and because there are so many more opportunities to get a start. But no young American (or her admiring relative) is justified in regarding a measure of popularity in these overseas environs as an open sesame to the Metropolitan in New York or the Auditorium in Chicago.

Herbert M. Johnson, manager of the Civic Opera Company of the mid-western city, is authority for the statement that so far as singers are concerned, the best prospects in Europe are Americans. He found during his recent visit abroad that a remarkable number of vocalists who call America their home are gaining admiration in the opera houses of Italy, Germany and Austria, and he declared that the difficulty of a manager seeking new artists abroad was not to find good American singers there, but to choose between a large number of those who have acquired operatic routine and a repertoire, as well as being well-schooled vocalists.

No doubt this change has been brought about chiefly through the doubling and redoubling and further doubling of the number of Americans who have turned seriously to opera with a determination to put their natural gifts to the best uses. A series of outstanding successes some years ago served to remove all vestiges of doubt as to whether the American people possessed real operatic material. Some of the assertions that were made in the negative in a day not beyond the memory of old opera habitués—and these despite the several notable American operatic singers of the elder day—now seem the height of absurdity. The time has come when, to quote Giulio Gatti-Casazza, there is no real difference between the American operatic artist, as a type, and the European operatic artist. The distinctions are those of individuals.

With conditions thus changed, it is as natural as it is gratifying to find Americans in Europe singing under their own names, instead of assum-

ing Italian, French or Esperanto appellatives. The lure of a more euphonious cognomen than that which did duty on a Maine or Kansas farm will doubtless continue to tempt budding artists to grandiloquent combinations of syllables, but in this they are only following in the paths well trodden by actors, moving picture stars, writers, pugilists, and others who have no intent to disguise their nativity. If the old name won't do, the new one need not be un-American.

As the country further develops its race of singers, the day may even come when the plain old family names now discarded will return to high favor and European artists will complete the somersault by beginning their careers in small opera houses on this side, the casts listing them as Smiths and Joneses, Dicks and Harrys.

Personalities



Trio of Conductors Visits Foreign Resort

Among recent visitors to Bad Gastein, near Salzburg, at a time of year when the latter Mozartian shrine attracts many visitors, were three conductors well known in America. Pictured above in a convivial moment are (left to right) Bruno Walter, who appeared as guest with the New York Symphony in the last two seasons; Ossip Gabrilowitsch, pianist and leader of the Detroit Symphony, and Frederick Stock, conductor of the Chicago Symphony. The "knickers" worn by the former two indicate that outdoor diversions were in order during their stay at the Austrian resort.

McCormack—It is not often that London music reviewers on the more conservative newspapers condescend to use anything else than the "King's English," but on the occasion of a recent concert by John McCormack the rule was broken by one of the elder British critics. Robin Legge, writing in the *Daily Telegraph*, employed a distinct Americanism when he wrote that Mr. McCormack "delivered the goods." "The market," he added, "was there."

Downes—Proving that the music critic has interests other than staves and octaves, Olin Downes, reviewer for the *New York Times*, during his summer visit to the Far West interviewed Luther Burbank. The famous horticultural "wizard," in his conversation with Mr. Downes, outlined an interesting theory for the improvement of the human race by "selection and cross-combination," which was duly chronicled in a special article in the *Gotham* newspaper.

Eckstein—The details of producing opera in the open air lead to unusual expenditures. In past summers, when the weather was inclement, Louis Eckstein at Ravinia has supplied coke furnaces. This year the summer at Ravinia has been especially fine. In increasing the comfort of opera-goers, however, Mr. Eckstein undertook single-handed to rid the community of mosquitoes. In the many surrounding ravines which give the locality its name were found the breeding places of the summer pests. At an expense reported to exceed \$10,000, Mr. Eckstein inaugurated a system of destroying the young broods of mosquitoes, a huge undertaking, considering the wide territory over which his task was extended.

Point and Counterpoint

By Cantus Firmus, Jr.

Musical Travelogues

SOME English auditors have developed a "watchful waiting" policy toward the novelties announced for the current London "Prom" season. The consensus of opinion among the cautious seems to be that, though no actual casualties have occurred thus far, rash prophecy is not to be encouraged. At any time convulsions may follow a chanson!

Sir Henry Wood has culled bits quaint and dindful from many lands, and *Punch* remarks that the omission of China, Japan, Liberia, Patagonia, the Solomon Islands, Spitzbergen and Honolulu is "remarkable."

Auditors may have to take their Baedekers to the concerts and scan maps between numbers, it is feared.

Not only will they have to brush up on mythology, steam engines, nature lore and dietetics, but there are grave dangers of sea-sickness and other maladies from too-realistic program works.

Delightful excursions into the past and future are evidently provided.

The dean of trans-Atlantic humorous papers says that, though the title of "Romance of a Mummy" is attractive, its opinion is that "the cult of Egyptology can be carried too far." Probably the ubiquity of "Aida" inspired this savage thrust!

Steam-Engine Symphonies

MODERN engineering, it finds, is more clanking and "up-and-coming" for musical treatment than grave-clothes and mausoleums.

Going on to nominate candidates, *Punch* says:

"Electrocution, or ectoplasm, suggests themes more suitable for modern orchestral treatment than the vicissitudes of embalmed potentates.

"We welcome the inclusion of Honegger's locomotive impression, 'Pacific 231,' but we note with sorrow that no symphonic homage is paid in the scheme to the turbine or the Diesel oil-engine.

"The Flight of the Bumble-bee" again is but a poor substitute for the bombinations of the fighting aeroplane; while Dohányi's variations on 'Baa, Baa, Black Sheep' cannot but provoke the hostility of the Montessorian school of educationists."

Neglecting Noise-Makers

BUT the "unkindest cut of all" to rabid modernists was the economy policy allegedly adopted toward new instruments of musical torture.

Thus far, it may be assumed, the quota of wind-machines, et cetera, must only mount into several scores.

"No effort has apparently been made to reinforce the orchestra by the inclusion of any up-to-date weapons of percussion, high explosion or cerebral excitation. It is to be hoped that Sir

Henry will repair this omission as the season advances.

"Continued refusal to employ the gongorola, the jamboon, the contra-zoedone, the bass porbeagle and the clangle-wangle must inevitably impair the ensemble of an otherwise admirable band."

Don't You Just Love—

THE radio announcer who refers to the Melody in F as "this very beautiful number by Rubinstein"?

The orchestral conductor who lays down his baton during a work to smooth his hair.

The recital artist who prefaces her group with an announcement beginning, "I will now sing an unusual thing by Gretchaninoff, entitled 'Over the Steppe.' A steppe, you must understand, is not part of a staircase, but a gre-a-a-a-t, big, frozen prairie—"

A voice student who "studied that years ago!"

A pianist who insists upon demonstrating that the secret of his "touch" consists in "thinking the tone."

The opera standee who wears a size fifteen shoe and can't keep from treading time to the music.

Posterity

THE musician was boasting of his technic.

Turning to his critic, he asked, "What do you think of my compositions?"

"What do I think of them?" said the critic. "I feel certain they will be played when Gounod, Beethoven and Wagner are forgotten."

"Really?" asked the flattered musician. "Yes, but not before," was the crushing retort.—*Montreal Star*.

In His Line

I'M afraid you've made a mistake," said the musician. "I am certainly a doctor, but a doctor of music."

"Oh, yes," said the old lady. "I understand, but you see I have such a singing in my ears."

SOME composers are so conceited, says Aunt Maria, that they even put the word "Fine" at the end of their songs.

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

under Albert Coates, on Nov. 15, 1920. Prior to the first hearing of the work as a whole, however, five of the seven movements had been played in London at a Royal Philharmonic Society concert.

???

About Sol-Fa

Question Box Editor:

Can you tell me who invented the "tonic sol-fa" system? S. N. Cincinnati, Aug. 22, 1925.

If you mean the indication of the scale degrees by syllables, the idea is a very old one, going back to ancient Greek music. Guido d'Arezzo, in the Eleventh Century utilized the first syllables of the lines of a hymn to St. John the Baptist. Waelrant of Antwerp in the Sixteenth Century, used other

syllables and Hitzler of Stuttgart about the same time had still another. A century later, Graun attempted a third system, but all three of them have fallen into disuse. Sarah Ann Glover, who was born in Norwich, England, in 1785, developed the sol-fa system and this was enlarged upon and introduced into English schools by the Rev. John Curwen. Developments of tremendous importance were made in France by Chevé and Galin in the past century. Chevé, who died in 1864, became interested in Galin's method. He was a physician by profession, and with his wife, Nanine Paris, wrote a number of pamphlets attacking the established methods of the Conservatoire. A modification of their system, based upon Galin's method, is used in many schools at the present time.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Mozart's Symphonies

Question Box Editor:

How many symphonies did Mozart write? Are many of them in the répertories of the large orchestras at present? Centralia, Ill., Aug. 27, 1925. K.

Mozart wrote forty-one symphonies in all, but only three are heard to any extent now. These are the "Jupiter," the E Flat and the G Minor.

???

Concerning Coloraturas

Question Box Editor:

"A" says that coloratura sopranos are born not made, and that there must be a natural facility for trills and rapid passages before the voice is ever trained. "B" says that any voice, or anyone with a soprano voice, can be trained to be a coloratura if its owner studies long enough. Which is right? E. E. G. New York City, Aug. 26, 1925.

In a sense both are right. Coloratura sopranos usually exhibit a facility in execution before they are trained, but any voice can be trained to execute

florituri. You will find trills and rapid passages even in the bass parts of old operas and oratorios. Plançon, who had a deep bass voice, made a record which contains a beautiful trill and some rapid scales that any "Lucia" might be proud of.

???

Baritone and Bass

Question Box Editor:

Is the title rôle of Boito's "Mefistofele" written for baritone or bass voice? J. G.

New York, Sept. 13, 1925.

"Mefistofele" is written for bass voice.

???

"The Planets"

Question Box Editor:

Can you tell me when, where and by whom Gustav Holst's Suite "The Planets" was first performed? B. L. D.

New Haven, Conn., Sept. 12, 1925.

"The Planets" had its first complete performance in Queen's Hall, London,

STELLA DE METTE, mezzo-soprano of the San Carlo Opera Company, was born in St. Louis, Mo., and gained



Stella De Mette

making her operatic début at the Teatro Politeamo in Genoa, where she appeared as Amneris in "Aida." Miss De Mette made an extended tour of Italy, appear-

ing in the larger cities. She followed this with appearances in Russia, France and Spain as Carmen and in leading Wagnerian rôles. Returning to America, Miss De Mette was engaged by Fortune Gallo, impresario of the San Carlo Company, appearing in St. Louis in 1916. Since that time she has sung with the company in many American cities, including New York, Boston and Philadelphia. Miss De Mette has also appeared in opera in Mexico and in the San Carlo's Canadian seasons. In Europe she has sung in Paris and London. Open-air opera has occupied her more than the average singer. She is an athletic enthusiast and holds seven prizes for swimming. Her répertoire includes Carmen, Amneris, Madeleine in "Andrea Chenier," Azucena in "Trova-tore," Santuzza in "Cavalleria Rusticana," Stefano in "Romeo and Juliet," Ortrud in "Lohengrin," Laura in "Gioconda" and many other rôles. She is also interested in designing her own costumes and has personally supervised the making of many she wore. Miss De Mette makes her home at present in New York City.

Contemporary American Musicians

No. 395

Stella De Mette

"Have Patience!" Is Counsel Given by Virginia Colombati, Vocal Teacher

"ONE can study the piano with a poor teacher working along absolutely incorrect principles, and lose nothing but time. But what of the student who studies the voice with a faulty method? Often a fine organ is irreparably ruined in this process."

Virginia Colombati, New York vocal teacher, says this. Bad methods, are, however, but one of the reasons for so many damaged voices, Mme. Colombati believes. False praise and inability to recognize the quality of a pupil's voice also menace the vocal future of this country, she declares.

"I have had many people come to me who have been trained for dramatic rôles when their voices were purely lyric, and *vice versa*," Mme. Colombati adds. "One in particular I remember, a big fellow, who, for that reason, was supposed to be a *Siegfried*, when he would have been far more natural as *Gerald* in 'Lakmé.' His voice had been pushed and prodded so much in the effort to make it heroic that it was all but entirely absent.

"The really good vocal teacher, I am firmly convinced, must be a singer, preferably one who has had experience on the stage or platform. Not until the teacher has lived operatic rôles or faced a concert audience is the psychology of singing understood. But often a great artist is unable to convey his thoughts to his pupil. The great teacher, is, in truth, a *rara avis*!"

Began as Pianist

Mme. Colombati bases her methods upon those of Marchisio, who taught Rosa Raisa and Toti dal Monte. Her father was a gifted singer as well as a composer. Mme. Colombati studied first to be a pianist, and made public appearances as a child, but from the age of fourteen her career as a singer was assured. She made her debut in "Sommambula" in Geneva when seventeen and followed it by a long period of operatic work in Italy. She appeared in London for two years in both opera and concert, under Arditi, later singing in Rome, Geneva, Milan and other cities, and in Russia.

Mme. Colombati was a member of the Metropolitan Opera Company's forces during the régime of Maurice Grau,



Photo by Elzin Studio
Virginia Colombati

making her debut as *Eurydice* and subsequently appearing with Lillian Nordica, Emma Calvé, the de Reszkés and other noted artists of that period.

"In those days voices lasted for an astonishingly long time," says Mme. Colombati, "the reason, of course, being that singers gained a solid foundation before attempting public appearances. Eight or nine years was considered the average length of time for preparation. Today, pupils who have what friends have described as a 'nice voice,' want to learn how to become a great artist in ten lessons. Both teacher and pupil are lacking in patience nowadays.

"Another remarkable thing about the singers of 25 or 30 years ago was their ability to sing rôles of the most varied sort. A tenor could sing *Otello* on one day and *Tamino* on the next. All this came from expert training, patience, hard work, and, of course, talent. A voice cannot last on a shaky foundation any more than can a building."

Mme. Colombati numbers among her pupils Josephine Lucchese, coloratura soprano of the San Carlo Opera Company; Emily Day, Beatrice d'Alessandro, Mary Howard, Lucile Wiseman and others.

W. S.

Ravinia's Fourteenth Year Ends with Composite Bill

[Continued from page 1]

caut," with Miss Bori and Mr. Martinelli again in grateful parts.

On Wednesday evening a gala bill comprised the second act of "The Jewels of the Madonna," sung by Miss Raisa, Mario Chamlee, Giacomo Rimini and Anna Correnti; the Mad Scene from "Lucia," with Miss Macbeth, and the first act of "The Tales of Hoffmann," with Helen Freund, Mr. Tokatyan, Ina Bourskaya and others.

"The Masked Ball," new to the repertoire this year, was given a second performance on Thursday, with Miss Raisa, Mr. Martinelli, Miss Macbeth, Miss Bourskaya and Mr. Danise as the principals.

"Manon," with Miss Bori and Mr. Schipa, was the Friday night attraction, and "Tosca" was sung again Saturday, with Miss Raisa, Mr. Chamlee and Mr. Danise in accustomed rôles.

"Carmen," sung for the only time this summer, was Sunday night's bill, with Miss Bourskaya in her familiar interpretation of the title part, Miss Sundelius as *Micaela*, Mr. Tokatyan as an effective *Don José* and Mr. Rimini as *Escamillo*. Mr. Hasselmanns conducted.

EUGENE STINSON.

Hollywood Bowl Series Closes with Big Ovation

[Continued from page 1]

\$120,000, the Bowl management predicts a surplus of at least several thousand dollars, exact figures not being available until final auditing of the books.

Fifty-one compositions were played for the first time at the Bowl this year, and thirty-one for the first time in Los Angeles, making a remarkable record for thirty-two programs.

Adherence to the plan of season ticket books of forty coupons for only \$10, thus bringing admission down to 25 cents

makes the success of the season all the more remarkable, reflecting highest credit on the practical sense of Mrs. J. J. Carter, musical godmother of Los Angeles and her aim of "bringing better music to more people."

Conductors of the season included Sir Henry Wood, Alfred Hertz, Walter Henry Rothwell, Fritz Reiner, Willem van Hoogstraten, Rudolph Ganz, Ethel Leginska, Ernest Bloch, Howard Hanson, Edgar Stillman Kelley and Samuel Gardner. Sir Henry Wood, who came expressly from London to the Bowl, made his only appearances in this country in twenty-one years.

Visitors of musical prominence during the last few days include Clark S. Shaw, tour manager of the Chicago Civic Opera; Cecil Arden; Alfred Metzger, editor of the *Pacific Coast Musical Review* of San Francisco; Professor Donald Tovey of Edinburgh and Esther Dale.

Richard Hageman has started his voice master class and assumed charge of preparations for the season of the Los Angeles Grand Opera Association.

Gaetano Merola, conductor and director-general of the California Opera Company, is supervising installation of stage facilities in the new Olympic Auditorium for a season of grand opera to be given with similar casts here and in San Francisco on the basis of an inter-city opera schedule.

BRUNO DAVID USSHER.

Naumburg Memorial Concert Given on Mall

A concert in memory of the late Elkan Naumburg, donor of the bandstand in Central Park, was given on the Mall by Franz Kaltenborn's Orchestra on the afternoon of Labor Day, Sept. 7. Many auditors were present to applaud a program which included the Andante from Beethoven's Fifth Symphony and works by Weber, Tchaikovsky, Grieg and Massenet. This was the second in a series of such anniversary events, the first given on July 31 last.

Ernest Hutcheson recently completed a busy six weeks at Chautauqua, where each summer he conducts a large master class for pianists.

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PEABODY ENROLLS MANY

Examination for Five Scholarships to Be Held on Sept. 28

BALTIMORE, Sept. 5.—Enrollment of students in all departments of the Peabody Conservatory began this week, and from the many applications received there is every evidence of a fine season. Harold Randolph, director, will return to the city from his summer home at Northeast Harbor, Me., on Sept. 16 and will immediately begin the classification of pupils. The enrollment shows the extent of the national reputation of the Conservatory, since the daily mail brings applications from all sections of the country.

The extensive alterations to the building have been completed and make it possible for the school to offer exceptional advantages through its improved equipment, as well as its staff of instructors. The teaching in the preparatory department will be in McCoy Hall during the erection of its new building, but the offices are now in the main building of the Conservatory.

Examinations for the five scholarships will be held Sept. 28. Candidates will be examined for piano scholarships, organ, violin, voice and harmony. These scholarships are for three years and include such supplementary studies as the director deems necessary. Scholarships also will be offered for students of orchestral instruments and for the preparatory department.

Will Teach Violin at Iowa College

CEDAR FALLS, IOWA, Sept. 5.—Edna E. Hopkins, formerly head of the violin and orchestral department of Midland College, Fremont, Neb., has been appointed to take charge of the free classes in violin at the training school of the Iowa State Teachers' College, Cedar Falls, for the ensuing year. Miss Hopkins will also have charge of the orchestral work. It is planned to have a junior and a senior orchestra. Miss Hopkins is a graduate of the School of Fine Arts, University of Kansas, and has composed a number of violin works.

BELLE CALDWELL.

Florence White Heard in Eau Claire

EAU CLAIRE, WIS., Sept. 5.—Florence White, soprano, was heard in a successful recital at the Normal School recently, when she sang arias from "La Forza del Destino" and "Rigoletto," as well as many interesting songs, among which was included the cycle, "Divan of Hafiz." The quality of her voice and the skill with which she used it won the delightful young singer the heartiest recognition of a large and interested audience.

Richard Hageman Closes Fairmont Park Season



Photo by Gule Kunst

Richard Hageman, Rehearsing the Fairmont Park Symphony of Philadelphia, Where He Was Guest Conductor for Three Weeks Before Going to the Pacific Coast

PHILADELPHIA, Sept. 5.—One of the largest Monday night audiences ever drawn together in Fairmont Park was that which greeted Richard Hageman upon his first appearance recently. Not only was every seat occupied, but extra chairs were brought in and a crowd stood silently in the back, listening to Beethoven's Seventh Symphony. The Fairmont Park Symphony consists

of members of the Philadelphia Orchestra under the management of Louis Mattson, assistant manager of the Philadelphia Orchestra. The enthusiasm which the series has evoked on "symphony" nights has been so intense that Mr. Hageman was induced to place two symphonies on his final program at the end of his three weeks' conductorship. During the winter season he was called upon twice to conduct the regu-

lar series of the Philadelphia Philharmonic Society with the Philadelphia Orchestra. Following his last concert, Mr. Hageman left with Renée Thornton, soprano, who in private life is Mrs. Richard Hageman, for Los Angeles, where he will hold his master class and also conduct the Los Angeles Grand Opera Company during the month of September. He will return to New York to open his studio there on Oct. 15.

Bertram Haigh Plans Transcontinental Tour with French Horn

MINNEAPOLIS, Sept. 5.—Bertram N. Haigh, French horn soloist, will greatly extend his solo engagements during the coming season. He has left the Minneapolis Symphony and will be heard with Os-ke-non-ton, Mohawk baritone, and also take a small company on a tour to the coast. Last season, in addition to playing the horn solos with the Minneapolis Symphony, Mr. Haigh gave recitals in several nearby towns, such as Sauk Center, Moorhead and Faribault. He has spent the summer at Bigwin Inn, Huntsville, Ont., where, in addition to preparing programs for the coming season, he has played with the Anglo-Canadian Concert Band. He will leave the band after the Toronto Exhibition to start his transcontinental tour.

Marie Simmelink Will Give Recital

CLEVELAND, Sept. 5.—Marie Simmelink, mezzo-soprano of this city, has returned from her second successful season with Oscar Saenger. Although still a student at college, Miss Simmelink has

had remarkable success. She possesses a voice of great beauty and is booked for many appearances in the coming season, one of which will be a song recital at Wade Park Manor in October. FLORENCE M. BARRYTE.

Albert Edmund Brown Gives English Program in Ithaca

ITHACA, N. Y., Sept. 5.—Albert Edmund Brown, baritone, recently gave his summer recital of songs in English at Conservatory Hall.

Placido de Montoliu Will Teach at Curtis Institute

PHILADELPHIA, Sept. 5.—Placido de Montoliu, who has directed the rhythmic ballet at the Paris Opéra for two years, and formerly assisted Jacques Dalcroze at his school at Hellerau, Dresden, will instruct classes in Eurythmic dancing this season at the Curtis Institute of Music. For nine years Mr. Montoliu was an instructor at Bryn Mawr College. He also taught at the New York University and in Yvette Guilbert's School.

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New Device to Regulate Piano's Tone Perfected by John Hays Hammond, Jr.



VIEWING A NEW PIANO INVENTION

Leopold Stokowski at the Home of John Hays Hammond, Jr., Gloucester, Mass., Where He Investigated Mr. Hammond's Latest Invention for the Pianoforte. Left to Right: Leslie Bushwell, Manager of the Hammond Laboratories; John Hays Hammond, Jr.; Mr. Stokowski, and Lester Donahue, Pianist

THE most recent of many prominent musicians to visit the home of John Hays Hammond, Jr., at Gloucester, Mass., for the purpose of hearing the piano in which Mr. Hammond has installed a device of his invention for producing new tonal effects, was Leopold Stokowski, conductor of the Philadelphia Orchestra. Mr. Stokowski joined many others who had seen this interesting invention in extending heartiest congratulations to Mr. Hammond.

The invention is the result of one year's intensive work. Mr. Hammond conceiving the idea immediately upon his return from Europe last summer. The preliminary work was done during the fall, when Lester Donahue, pianist, joined Mr. Hammond. He has worked with the inventor since that time.

A private demonstration was given at the home of Mr. Hammond on Aug. 22, which was attended by 200 musicians and music lovers. At that time Mr.

Donahue gave a program of works by Chopin, Debussy, Bach-Liszt, Rachmaninoff, Ireland, de Falla and Dohnanyi.

Mr. Hammond has added to the sonority of the piano by increasing the tension of the strings and by insulating the case. By means of a series of shutters, one set directly above the strings and the other underneath the piano, operated by a special pedal, it is possible to gain complete control of the sound waves. When the pedal is depressed, the shutters are closed, so that when a note is struck the sound waves are held within the chamber and may be released at the will of the player.

The instrument was shown again at a private recital given last Saturday evening at the home of Mary Hoyt Wiborg at East Hampton, L. I., before a distinguished gathering of musicians and society folk. Plans are being made for concert appearances at which the instrument will be shown publicly, with Mr. Donahue at the keyboard.

Wildermann Institute Heavily Enrolled

The summer session of the Wildermann Institute of Music at St. George, Staten Island, N. Y. C., has had one of the heaviest enrollments of teachers and students in its history. Ten large classes are in session and most gratifying results are being attained in the various subjects. The violin department, under the direction of Michel Scapiro, and his assistant, Anton Orion, is rapidly growing, and applications for the fall season are numerous.

Myra Hess Prepares New Works

Myra Hess, pianist, is now vacationing near Oxford, England, and is preparing her winter's work. She will play several new compositions and will again bring some English works to America in February. Among her many European engagements are three appearances with the Queen's Hall Orchestra when

she will play the Rachmaninoff, Mozart and Beethoven concertos and two Bach concertos with violin and flute.

Conducts Orchestra for Picture

Josiah Zuro, musical director of the motion picture "Siegfried," in the Century Theater, announces that he has appointed Willi Kautzenbach to alternate with him as conductor of the orchestra. Mr. Kautzenbach has been associated with Karl Muck in Boston and with Mr. Zuro as assistant conductor of the Criterion Theater Orchestra.

Maria Kurenko Here Soon

Maria Kurenko, Russian coloratura soprano, who is planning her first American tour, will arrive in September and will sing in opera in Los Angeles. Miss Kurenko will make her New York debut in Carnegie Hall in the Wolfsohn series on Jan. 16.

Mozart Was Called Radical by Princely Critics

EVEN Mozart, regarded today as a prince among the purists, was deemed radical in his time by some of his princely critics. Research among letters written in 1800 by the Princes Henry and Ferdinand of Prussia recently revealed interesting side-lights on music of the period. An *Associated Press* dispatch from Berlin quotes the royal auditors as writing in some private correspondence: "Last Friday a musical piece by Mozart (church music) was performed and admired by many. I do not mind telling you confidentially, though, that I thought it hideous. It is hellish music and only requires a cannon to make the inferno complete. The instruments produce a veritable pandemonium of noises. I am told that this music is considered to be educational. Well, my answer is that it is just like the 'Messiah' written by Klopstock, which is generally admired but which no one understands."

Academy's Passing Recalls Old Days

[Continued from page 3]

those who would follow in detail his adventures here and in England, and Krehbiel's "Chapters of Opera" supply a sufficiently detailed picture of the costly struggle which all but ruined both combatants. Mapleson's conductor, Luigi Arditi, whose waltz songs continue to figure on the programs of coloratura sopranos not too circumspect of taste, also has provided "Reminiscences."

It was the introduction of German opera at the Metropolitan in 1884 that marked the beginning of the end for the Academy. Unable to meet this new adversary with similar guns, Mapleson's ship went on the rocks in the season of 1885-86.

An American opera company, attempting works in the vernacular, followed, but came to an unhappy ending after an auspicious beginning under the leadership of Theodore Thomas. Subsequent musical events included concerts by Patti in 1886; an ill-starred venture by an organization known as the Angelo Opera Company; a span of opera by the Darnoch Company (when "The Scarlet Letter" was produced) and a short season by Mapleson in 1896-97, when the New Imperial Opera Company, with Sofia Scalchi as about the only familiar singer, supplied a prelude for the opening of the Metropolitan.

On the whole, the Academy in its heyday was not noted for the performance of new operas. The singers were everything. Massenet's "Manon" was introduced in 1885 and Giordano's "Andrea Chenier" came along in the 1896 season, but lesser companies preceded Mapleson in most of the works he produced.

Galaxies of Stellar Singers

Of the great artists who followed Grisi and Mario, all the world remembers the names of Adelina Patti, Christine Nilsson, Etelka Gerster, Emma Albani, Therese Tietjens, Minnie Hauk, Emma Nevada, Sofia Scalchi, Annie Louise Cary, Clara Louise Kellogg, Italo Campanini, Victor Maurel, the rival baritones Del Puente and Galassi; and that king trouble-maker among tenors, Ravelli, of whose stiletto Minnie Hauk lived in mortal fear after the famous

"Carmen" incident wherein she caused him to break on one of his high notes. Others perhaps equally famous could easily be added to the list. Lillian Nordica, though not a regular member of Mapleson's company, made her first American operatic appearance at the Academy as *Marguerite* in "Faust," singing under the name of Mrs. Norton Gower.

Many American singers, besides those already named, have sung there under various auspices, these including Geraldine Farrar, David Bispham, Robert Blass, Emma Eames, Louise Homer, Emma Abbott, Bessie Abbott, Joseph Sheehan, Clarence Whitehill, Allen Hinckley—a list that might be continued indefinitely.

As Prince of Wales, the man who was afterward Edward VII, danced in the Academy at the Grand Ball given in his honor on Oct. 12, 1860, doubtless one of the most brilliant social functions in American history. Supper lasted until 4:30 a. m., and the prince, so 'twas said, departed like "a very proper gentleman."

Drama, from the best to the worst, found a home there, and of late years the walls that for more than a generation echoed to the most notable voices of the world have been hushed and darkened for the silent entertainment of the screen.

The site where the historic old shell still stands was in 1850 a vacant lot. A few months hence it will shoulder a heap of debris waiting to be cleared away before new steel girders arise—a litter of bits of plaster and wood that have heard Grisi and Mario, Patti and Gerster and Nilsson and Tietjens in their prime!

GRADUATE ACTIVITY SEEN BY SYRACUSE FINE ARTS

Alumni Cover Field of Concert and Teaching Here and Abroad—New Organ Installed

SYRACUSE, N. Y., Sept. 5.—A survey of the activities of graduates of the Syracuse College of Fine Arts reveals a long list of artists and teachers to be found both in this country and abroad.

Richard Bonelli, who graduated from the college in 1912 and has been recently singing at La Scala in Milan and at the Gaité-Lyrique in Paris, has been engaged as one of the principal baritones of the Chicago Civic Opera Company.

Sherman Schoonmaker, who received a music diploma in 1923 and taught at Penn State College the following year, returned to the College of Fine Arts to complete his degree course and graduated in June of this year, whereupon he was engaged as instructor in organ and theory at the School of Music of the University of Illinois.

Esther Van Deusen, who received her music degree last June, has been engaged as instructor in voice at Drew Seminary, Carmel, N. Y.

Hallie Stiles, soprano, who sang last April at Deauville, creating the principal rôle in "La Belle de Hagenan," has been engaged by the Opéra-Comique.

Russell Hancock Miles of the class of 1922, has been associate in music at the University of Illinois, teaching organ and theory. He appeared as one of the organ soloists at the eighteenth annual convention of the National Association of Organists held in Cleveland, early in August. Among other numbers on his program, Mr. Miles gave a new "Variations and Fugue" by Dr. William Berwald, professor of composition in the College of Fine Arts.

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GALLI-CURCI

FRANTZ PROSCHOWSKY

NEW YORK
STUDIO
REOPENED
Sept 9th

In New York
Sept. 9, 1925
June 10, 1926

Author of "The Way to Sing"—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

Dear Mr. Proschowsky—

THE AMBASSADOR—NEW YORK

February 23, 1923.

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." — Gratefully yours, AMELITA GALLI-CURCI.

Series of twelve lectures to be given at the Studio evenings of Oct. 5, 19; Nov. 2, 16, 30; Dec. 14; Jan. 11, 25; Feb. 8, 22; March 8, 22.

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Looking In on Western Master Classes

THE accompanying article is the fifth in a series by Marjory M. Fisher, representative of MUSICAL AMERICA in San Jose, Cal., who describes a visit to the master classes of Emil J. Polak, Annie Louise David, Nicolai Mednikoff and A. Kostelanetz at the California Master School of Musical Arts.—Editorial Note.

San Francisco, Sept. 5.

"DICTION HOUND" is the nickname given Emil Polak by voice students at the Master School of Musical Art. When Mr. Polak was told of this he smilingly asserted "That is what is needed."

The lesson which I heard in his studio was given to a young baritone. Mr. Polak's work is entirely individual. The singer was having his first coaching in a German song. Since the English translation was inadequate to convey the emotional content of the original text, and the student knew very little German, Mr. Polak first endeavored to convey to him a sense of how a man felt when uttering the German phrase which the translator had dispassionately interpreted as "I will not complain!" The atmosphere having been created, the next effort was to eliminate the American accent from the pronunciation of the German text, and vocally to interpret the words.

Mr. Polak also advised the student mentally to insert words to cover the duration of his rests so that there would be no danger of his stepping out of the part, theatrically speaking. Lapses of memory are usually the result of the singer's failing to follow the idea of the text, according to Mr. Polak, otherwise they happen simply as a result of fear. He advises the performer to regard the work as his own creation rather than as a recreation, an attitude which at once gives the player a sense of dominion and causes him to approach the business of memorizing from a new angle.

Tips for Accompanist

"An opera singer," Mr. Polak explained, "gets rhythmic support and a decisive beat from the conductor and expects the same from an accompanist. She will look to him to reestablish the tempo following a *ritardando*. If he fails to do so, she will miss the support and feel disturbed. Here is a *crescendo* on a descending passage, which is difficult to do. You must build that *crescendo* in the accompaniment and never leave the singer high and dry," he warns the

pupil who has released both hands and pedal during a bar and a half of rest. "Keep the notes with the pedal as long as the solo continues."

"When one must accompany several persons in an evening, he will find himself playing in different ways."

A sense of humor and chameleon-like qualities, combined with superb musicianship and the foresight of a seer, of such stuff real accompanists are made, according to Mr. Polak.

Visiting a Harp Lesson

Leaving Mr. Polak's studio I visited the room in which Annie Louise David teaches harp playing.

Gentle in speech and manner, with sparkling eyes and a happy smile, Miss David was stanch in defense of her instrument.

"The possibilities of the harp are unlimited," she said, "and when you hear a person say, 'The harp is beautiful, yes, but its possibilities are so limited,' just know that the remark is based wholly on ignorance. The only limitations are those of the player! Of course certain things are not effective on the harp, but the fact that the entire harp may be put into any key gives great opportunity for magnificent *glissando* effects, and offers the composer a greater scope than he often realizes."

The girl whose lesson I heard was a scholarship student at the Master School of Musical Arts. She had also won a scholarship offered by the Juilliard Foundation and in forty-five minutes I saw her in the rôles of harpist, composer, arranger and ensemble player. An exercise in modulation which Miss David described as "a combination of acrobatic stunts and mental gymnastics," requiring the use of every pedal and covering the entire range of the harp, was smoothly executed.

Miss David takes care that her students do not neglect any side of their musical development while striving for a more complete technical mastery of their instrument. She had requested that the young harpist arrange a second harp part to Miss David's transcription of a Cyril Scott number, and the duet was played for the first time on this occasion. The youthful artist-composer also disclosed an interesting creative talent in a Prelude of her own composition.

Although this particular lesson was based on manuscript compositions and transcriptions, it was so from choice, not from any necessity due to a shortage of harp literature. Miss David stated a vast literature for the harp was already published. She added that the best harp compositions today come from France.

Individual and class lessons were the

subject of a discussion with Nicolai Mednikoff, Russian pianist, who, like Miss David and Mr. Polak, confined his summer teaching to private instruction.

"The ideal arrangement is a combination of class and private work," asserted Mr. Mednikoff. "The private lesson, for the pupil's individual technical advancement, and the class lesson for a knowledge of repertoire and the experience of playing before others. While one learns a great deal from listening, and class lessons encourage competition and stimulate interest, each pupil presents a different problem and needs individual, personal instruction," he said.

"No two persons are formed exactly alike, and the teacher must find the best position for each pupil. With beginners, I find it best to insist upon one thing at a time, establishing correct positions and technic before going into matters of interpretation. But I expect advanced students to know a composition perfectly from the technical standpoint and from memory before coming for their lessons. Then we start immediately with interpretation."

Mr. Mednikoff's hobby is the classics, "from Haydn to Debussy." He questions later musical adventurers saying, "The use of dissonant chords lends piquant and charming effects when introduced at intervals—but to create nothing but dissonance is not my idea of musical expression."

Returning to the subject of teaching Mr. Mednikoff spoke about tone. "Tone depends upon two things," he said, "the build of the hand and the way the fingers are put down. A fleshy hand will naturally produce a good tone, but will lack a brilliant technic, while the long, thin hand and fingers will naturally have a brilliant technic but no tone. An intelligent pupil learns to turn one ear away from the piano and listen to the tone he is getting."

Training Ear and Eye

In A. Kostelanetz' studio an elementary class in sight reading and ear

training was in session. Here adult students were learning for the first time the names of the major keys and how to find the key from the signature of a composition.

"Not more than fifteen per cent of singers know what key they are singing in!" asserted Mr. Kostelanetz. "The desire of students to rush through a subject is more evident in sight reading and ear training than in any other branch of music. Yet this subject entails a gradual technical development which can not be hurried."

Everything is approached through the medium of voice, regardless of the student's usual instrument of expression. "One should be able to read music as he does a newspaper," said Mr. Kostelanetz. "Singers are usually deficient in fundamental knowledge. They learn a song by having a pianist pound it into them, seldom having any idea what key they are singing in, or whether the composition is major or minor."

"The most important thing in teaching sight reading is to train the student to look ahead, so as to prepare himself for impending difficulties. In fact, the whole secret of sight reading lies in this, at the same time retaining one measure of what is behind!"

MARJORY M. FISHER.

Texarkana Is Scene of Singers' Meet

TEXARKANA, TEX., Sept. 5.—The Sacred Harp Singers' Association of Texas, Arkansas, Louisiana and Oklahoma met here in annual convention recently. B. B. Moore and E. D. Lingfold, both of this city, are president and secretary respectively. Several hundred persons were in attendance. About fifty leaders were present, alternating in leading the singing of familiar songs. One leader was W. E. Hall of Hughes Spring, president of the East Texas Sacred Harp Singers' Association, which was organized in 1861 and has been meeting annually ever since. Another leader was J. L. Reeves, eighty years old, of Nashville, Ark.

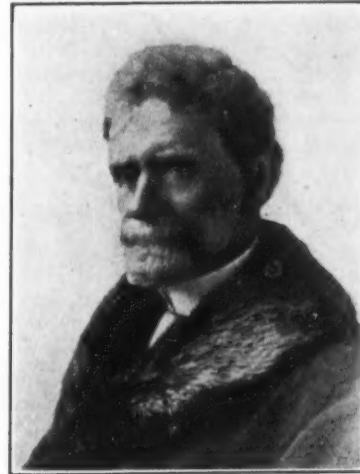
PAUL J. PIRMANN.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

"Siegfried" in Rochester

To the Editor of MUSICAL AMERICA:
MUSICAL AMERICA'S excellent news and comment apropos of the New York premiere of "Siegfried," the motion picture, will no doubt catch and hold the attention of Rochester readers. But Rochester readers are likely to be surprised to find MUSICAL AMERICA stating that the New York showing was the picture's American premiere.

The American premiere of this picture was in Rochester last May. The picture was shown in Kilbourn Hall of the Eastman School of Music for eleven performances. A special score was arranged for it by Victor Wagner, conductor of the Eastman Theater Orchestra, who used material not from the "Ring" Cycle but from other Wagner operas. This premiere—provincial, of course, but a fact—attracted considerable press attention; one or more critics made the journey hither from New York and wrote something about what they saw, when they got home.

It is easy to understand how a New York premiere bulks as an American premiere; how metropolitan attention has little time to stray beyond the city limits. Nevertheless in the interest of encouraging belief in New York that the provinces—at least as represented by Rochester—are emulating that city's example in the matter of an occasional premiere, this letter is written.

STEWART B. SABEN,
Publicity Director Eastman School,
Rochester, N. Y., Sept. 3, 1925.

Democracy as a Force

To the Editor of MUSICAL AMERICA:

As a Negro writer, I want to thank the management of the New York Stadium concerts, the conductor and members of the New York Philharmonic Orchestra for the cordial reception given to Marian Anderson, the young Negro contralto who sang at the Stadium on Aug. 26. The Negro people of this city, as well as of the country, are grateful for the opportunity given to Miss Anderson to appear at the Stadium this season. I feel that too much praise cannot be given the New York Philharmonic Orchestra for the sympathetic manner in which it aided the efforts of Miss Anderson and which contributed so much to her success.

Mr. van Hoogstraten, the conductor, was especially magnanimous and did everything possible to contribute to the success of the singer. The ovation this singer received shows that the great American public believes in fair play and recognizes merit wherever it has been earned. Here was an audience numbering close to 10,000, making one of the most picturesque gatherings I have ever seen, cheering a singer who less than ten years ago was barely known in America.

Because of the opportunity given her to appear before the Auditions Committee, Miss Anderson was chosen from among 300 applicants. All this makes for the kind of democracy we are gradually building up in America and which will not be based on race, but on merit.

The Negro is fast taking his place in music and art, and the wonderful success of Miss Anderson is a striking lesson of the opportunities that are offered in America for ambitious young Negro men and women to aspire to the highest. Miss Anderson has shown that Negro singers do not have to go to Europe to gain recognition, as is commonly thought.

Nowhere in Europe could a Negro singer have been given a more pronounced ovation than Miss Anderson received at the Stadium from that vast throng of music lovers. It was noteworthy to see the great way in which the Negro spirituals were received. This music, which is the inherent native music of America, telling its story of the tragic struggles of a people, is always appreciated. Whenever these songs are sung, under conditions such as prevailed at the Stadium, they always make their appeal and leave their impression. Perhaps there is no music that makes a more soulful appeal than the Negro spirituals. This music ought to be preserved and given the place it deserves in the folk-music of the world.

I am glad to see that the growth of democracy in this country is a striking step in this direction.

CLEVELAND G. ALLEN.

New York, Sept. 5, 1925.

When 'Cello Is Maligned

To the Editor of MUSICAL AMERICA:

Frankly, I am rather surprised that you would publish without comment elsewhere such an ungracious letter as appeared under the caption "Lo! the Poor 'Cello."

It is indeed a gross injustice to 'cello artists. I cannot imagine Mr. Hirsch a musician, because real musicians, from the very development of their art, are broad, kind and considerate.

It is perhaps a universally admitted fact that the 'cello yields a tone nearest approaching the human voice; that it is rapidly becoming recognized because of its warmth, sympathy, power and range. The 'cello needs no defense, and that, indeed, is not the purpose of this letter.

From the unkind and grotesque comment of Mr. Hirsch one cannot but assume his idea of the 'cello has been gathered from a so-called "moaning" artist who is eking out an existence in some moderate "Palace de Food Contest" where "Hot Potato Mama" is much in demand, or from some pupil who has been pushed into concert work prematurely.

In a most kindly spirit I suggest to

Mr. Hirsch that he reserve further comment until he has attended a recital by Pablo Casals, Hans Kindler, Felix Salmond, Boris Levenson, Franz Wagner, Alfred Wallenstein, Hans Hess, Maurice Dambois, Vera Poppé, etc. From his letter one would deduce that these would be strange-sounding names to him.

BERT B. BARRY.

Chicago, Sept. 5, 1925.

Where Woman's Place Is

To the Editor of MUSICAL AMERICA:

Otto Flügelmann says that woman's place is at the crib, in the home, and not in the concert hall! He says that the mother of the Gracchi did not play in public, etc.

No, and women were not expected to compose music in Mendelssohn's time, and so the compositions of his sister were put out under his name. Is it not well for critics of this type to consider the man-made restrictions that kept women back until within a comparatively short time, restrictions that Mr. Flügelmann (among others) is trying to perpetuate? Might they not remember, too, that the "crib in the home" is more of a phrase than an actuality, and that the home itself still, to some extent, depends on the man?

Perhaps your correspondent likes noise and brute force as a vehicle for his Beethoven, rather than delicacy, subtlety and artistry; but there are people—including men—who appreciate the latter. The best rendition of the "Moonlight" Sonata that I can recall was by a woman, and it showed no lack of power as an accompaniment to its beauty of interpretation.

May I suggest to all who agree with Mr. Flügelmann that the sooner we consider men and women (with the penetration of the Orientals) as simply the reverse and the obverse side of the human creation, the finer and more developed

humanity will become. A good beginning for all such as take Mr. Flügelmann's position is a just and fair estimate of what women have accomplished in the very short period during which they have been permitted to function as human beings rather than as specialists in a pitifully limited field.

Let us be done with footling classifications when—as in this case—the need is so obvious and the stake so great.

BLANCHE WATSON.

Boston, Sept. 2, 1925.

The 'Cello Revives!

To the Editor of MUSICAL AMERICA:

Belonging to that class of people called "'Cello Enthusiasts," I felt it my duty to answer Michael Hirsch's letter. I was really surprised to find someone narrow-minded enough to "run down" a musical instrument because he cannot appreciate it.

It is evident that Mr. Hirsch has never heard a 'cello recital by a great artist, such as Pablo Casals or Hans Kindler. Why are they, and many others, so successful on the concert stage? No "sentimental sobbing" there, is there?

The 'cello is certainly the most monotonous of all instruments in the hands of a poor player, and there are many of them. No instrument, not even the violin itself, can give such a variety of color and expression as the 'cello. What instrument can give the gorgeous rich tone of the 'cello? What instrument resembles the human voice more than the 'cello? And the possibilities of it are almost unlimited. The sentimental 'cello is an abomination and gives many people, including Mr. Hirsch, a poor opinion of that instrument. But then, please remember that the 'cello is the most difficult of all string instruments, and therefore good 'cellists are few.

As for the woman 'cellist—I quite agree with Mr. Hirsch. The 'cello is not a woman's instrument; but if she is an artist, the ungracefulness is forgotten in the pleasure of listening.

MAY FLUHMANN.

Kenogami, P. Q., Canada, Aug. 29, 1925.



Dame NELLIE MELBA

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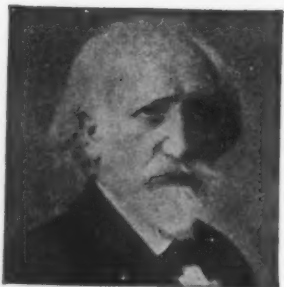
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When Leschetizky Reigned as Piano Potentate

By GERTRUDE HORN-CREGOR

MEMORIES of Theodor Leschetizky were recalled in my mind when I read in a recent issue of *MUSICAL AMERICA* an article by Marjory M. Fisher descriptive of visits to the classes of Josef Lhevinne, Marguerite Melville Liszniewska and Sigismund Stojowski.

I saw myself again a rather timid but courageous wanderer in the realm of music, knocking at the door of him whom the world then honored as its greatest piano teacher. It was in 1910, when Leschetizky was eighty years of age, but still dominating his world as he had for decades.

Leschetizky enjoyed a rare heritage. A pupil of Carl Czerny, who had been a pupil of Beethoven, he developed those principles of piano playing which made the House of Leschetizky a crucible in which were refined many great artists.

To have had personal lessons from this master gave one a sense of security, because to the end of his teaching days Theodor Leschetizky, or "Professor," as he was called, never relaxed his inflexible style of tone study.

Pupils could come and pupils could go, but his lessons went on. Students might come against this granite-like wall, his "method" (so named for lack of a more comprehensive term), grow discouraged and go away acknowledging defeat.

Or they might patiently, oh so patiently! strive for the first requisite, firm finger tips, "fingers like steel," and begin to appreciate the controversy which surrounded Leschetizky's villa in the Karl Ludwig Strasse. Then they gradually allied themselves with the legion of his followers, who strove always for tone coloring.

Helpful Assistants

Ah, the discouragements looming up in the face of those who went to Vienna with weak fingers, "fingers like sausages"! And how welcome were the ministrations of the preparing teachers, who softened their service with kindness and consideration. Never think that a "vorbereiterin" could relax in her preparation of pupils! Ever before her, and ever over her, was the exacting master.

She must be capable of teaching in a degree not attained by many. She must know all the intricacies of finger, hands, wrists, arm position, their muscular development, the resultant tone qualities of certain key pressures. She must know the beauties of nuance and climax

and "tricks" as only the artist knows them. All this was to help along embryo musicians to the commendations of the master and the applause of the world.

When I was in Vienna in 1910-12 the "Professor" had passed his eightieth birthday, but his mind was as keen and his ear as quick as in earlier years. He was as intent on producing perfection as in the days when he instructed an Annette Essipoff or an Ignace Paderewski. His illustrations and stories to elucidate a point were the joy of all who attended his lessons, and many an epigram is preserved through the years.

For example: "Take the finger which rings, no matter what the pedants may say."

"Conductors, cinematographs and graphophones are enemies of the pianist."

"The danger in music is that we look too much into the notes."

"My system is based on curves."

"The foot is one-third of the technic."

"After all, the whole of music is taste, taste, taste, taste."

If the pupils who enjoyed Leschetizky's leadership for two, three and five years can yet grow enthusiastic over his master mind, what about those preparing teachers who heard his instructions for ten, fifteen, twenty years?

Because the voice of the master has been stilled, does it follow that the work of these apostles can't go on? His work was founded on principles as sane and sound as the laws of architecture, and his structure of beauty preserves the simplicity and dignity of a Parthenon.

Therefore it was a joy for me in 1924 to renew again my study with Mme. Liszniewska, who was my preparing teacher in Vienna, to attend the master classes conducted by her in the Cincinnati Conservatory. It was a joy to mingle with earnest students from Vermont, Florida, Ohio, Dakota, Indiana, New York and other widely separated States, and to hear authoritatively carried on the Leschetizky traditions. Often her speech and illustrations recall a vision of that music salon in the villa in Karl Ludwig Strasse.

New York and Chicago Are Placed in Balances of Oscar Saenger's Activities

CHICAGO, Sept. 5.—Oscar Saenger expresses himself as deeply gratified with the results attained in his classes in Chicago this summer. The season lasted for seven weeks and the spirit of enthusiasm continued undiminished to the end. The material, he says, has been better than ever and many exceptional voices have been developed. Most of the students took the entire course, which consisted of private lessons with Mr. Saenger, classes in repertoire-interpretation, teachers' classes, opera classes and coaching lessons.

Helen Chase, who has been associated with Mr. Saenger for several years, assisted him as principal coach, also adding to the recitals by her splendid accompaniments. Paul Flood, baritone, was Mr. Saenger's assistant last summer and again this year, doing excellent work. Dora Flood, pianist, had charge of the piano work. These two members of the faculty gave one of the most interesting recitals of the season.

Violet Martens of Chicago was also a member of the faculty of coaches. Five song recitals were given during the ses-

sion, besides the opera class public rehearsal. Mr. Saenger speaks in high terms of the spirit of cooperation displayed alike by students and members of the faculty.

"Nowhere," he believes, "save in a brief summer session, can one do such intensive work. At other times and in other places it seems never possible of accomplishment, so that the master class, or summer school, is a boon to the teacher occupied for nine months of the year with school or college duties, or with a private class in the restricted sphere of a provincial town, and to the student who finds it impossible to live and study in any of our great centers."

Chicago being a convenient central location for a large part of America's population, and being at the same time a summer resort, has been found an ideal site for the summer school, although Mr. Saenger believes that for the student who can spend an entire year or more in the city, New York is also an ideal site, since there the student can find inimitable opportunities and advantages.

"The elite of the artistic world are gathered here each season," he says. "The opportunities to see, to hear and to study the best and with the best are practically unlimited, and the advantage to the student of contact with the finest the world has to offer is impossible to over-estimate."

Are Village Bands Disappearing in America?

ROCHESTER, N. Y., Sept. 5.—Fearing that the once popular village band is becoming a rarity in the United States, the Rochester *Democrat Chronicle* has asked for data from various neighboring towns of New York State. The resulting opinions are somewhat balanced between those who believe that the most flourishing days of these institutions has passed, owing to the counter attraction of the jazz band and dance music, and those who say that interest has been maintained in them. Local groups have sometimes organized financial campaigns for their support, it is found. Notable exceptions to the apathy in some quarters is reported in the popularity of boys' bands. This revival of interest in juvenile musicianship may perhaps be attributed to the increasing study of instrumental music in public schools. Community music movements and appreciation training have aided. "Music is in the air," says the newspaper, summarizing the situation, and voices its belief that under these conditions the total decline of the band need not be feared.

Pittsburgh Institute Will Install New Organ

PITTSBURGH, Sept. 5.—The Pittsburgh Musical Institute announces the opening of its new season on Sept. 8. This will be the eleventh year. Last year over 2000 pupils were enrolled and several additional branch studios were created, making a total now of twenty-one branches in convenient locations. A new three-manual organ will be installed in the recital room by Jan. 1, 1926, and will be available to students for practice.

WILLIAM E. BENSWANGER.

Dunning Teachers Return to Cleveland

CLEVELAND, Sept. 5.—Jessie Robinson Carr, principal of the Dunning Progressive School of Music, and her assistant, Miss Winkler, have returned from Carre Louise Dunning's New York normal class, prepared to add many new features to the school. The school will open for the season on Sept. 15.

FLORENCE M. BARHYTE.

Ethel Leginska, pianist and composer, has been engaged for a concert in the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, on Dec. 14.

Carl Flesch, violinist, will be heard next season as soloist with the Cincinnati and Minneapolis Symphonies.

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Torch of French Music Handed from Franck to Fauré

THE predominant characteristics of the Latin race, I once heard Vincent d'Indy say, are discernible in the works of the best French musicians—clarity of ideas, consistency of practice, a just sense of proportion. Owing to these qualities, perhaps, the French resisted the attacks of the futile Italian music of the seventeenth and eighteenth centuries, enthroned in all the European capitals. The struggle between sensuousness and expression, renewed from century to century, he went on to say, embodied the history of French music.

In the nineteenth century the French temperament, weakened by the vicissitudes of the Revolution, failed to resist the formidable appeal of works such as the operas of Rossini, Bellini, and Donizetti, strengthened by the ascendancy exercised by a galaxy of famous singers, the object of universal adulation.

France had declined as a musical nation to a low level, with no interest apparently for anything except the meretricious, facile types of operatic and drawing-room music.

Berlioz challenged the conventions audaciously, but, despite his parade of revolutionary fervor, there was little genuine progress in his attempts at symphonic and dramatic continuation of the traditions of Beethoven and Gluck. His "Symphonie Fantastique" appeared about five years after Beethoven's Ninth Symphony, but his work played little part in the evolution of French music, for though a great pioneer, clearing the ground for his successors, his faculty of reconstruction was small.

But there were certain influences at work, preparing for the renaissance of French music. Reyer, Ambroise Thomas, Massenet, and especially Gounod invested the Italian forms with a new sense of drama, introducing subtle and felicitous improvements, translating into their native idiom.

Franck as Pioneer

Meanwhile César Franck had come from his native Liège and was at work in Paris, modestly content to remain in comparative obscurity, awaiting patiently the fruition of his hopes for the rejuvenation of French music.

"Few artists," says Sir Henry Hadow, "have ever made so great a mark with so slender a handful of compositions: a single symphony, a few symphonic poems, a few chamber-works, a Mass and some five oratorios, a score each of songs and instrumental solos—that is the harvest of half a century's work."

But he was the profoundly admired leader of a school of composers, learned and skillful and absolutely sincere, uncompromising in their loyalty to their principles, aiming continuously at their master's serene and confident nobility and grandeur of design, his brilliant and winning adornment. He was the greatest French master, surely, the creator of the modern school of French musicians.

His most eminent disciple, Vincent d'Indy, who founded and directed the Schola Cantorum, a school for composers and instrumentalists, thus for the first time established musical education on a sound, thorough historical basis, on the diligent and understanding study of masterpieces of all periods.

In contrast to the extraordinary influence of Franck was the isolation of Saint-Saëns, who gathered no disciples. His influence was potent in raising the level of technic, but not in the communication of what, for want of a better term, I must need call ideals.

Nothing could better illustrate the

truth that the intrinsic significance of a composer's work is quite another thing from its relative importance in the development of music.

Compare, for example, Chabrier, a French composer of whom many with a fair musical education have never even heard, with Saint-Saëns, with whose name at least the most ignorant are familiar. Yet, in tracing the evolution of French music, Emanuel Chabrier's pervasive and permanent influence is of great importance. From him Debussy and Ravel, for example, derived much.

Importance of Fauré

Beside Franck as a dominant force in the evolution of French music is the late Gabriel Fauré, for so long a teacher at and then director of the Conservatoire. He transformed methods of tuition, with such brilliant pupils as Maurice Ravel and Louis Aubert, Florent Schmitt and Paul Ladmirault. It is gladdening to know that Fauré is appreciated by his countrymen.

I remember a celebration a few years ago in his honor, in the great amphitheater at the Sorbonne, under the auspices of President Millerand, Premier Poincaré, and many other representatives of the national life, when his works were performed and he was presented with the Grand Cross of the Legion of Honor. The master was then more than seventy years old, but, as one has said, "even though the sun is setting, there still remains so much force, vitality, and beauty in its last rays."

And what energy and beauty had streamed from the sun then setting during its long day! His music, in its splendor and spontaneity, is in the true line of succession from the great classics of Gluck, Bach, Mozart to Schumann. Go over every bar with a microscope, so to speak, and you will not find a superfluous note, a detached ornament inserted for effect and not part of the organic texture. It is living, and not the dead, mechanical, mathematical product of the study.

Nor is it the tortured effort of that striving after so-called originality, that piling of paradox on paradox, that contemptible contempt for melody, which at present attracts attention, but has no more permanence than the aberrations of painfully would-be clever youngsters in the past.

One can scarcely restrain one's language within bounds at the contemplation of the attitude of these pseudo-revolutionaries, with damp squibs for bombs, to the great Fauré. Was this the attitude of the genuine reformers and innovators of the past to the masters?

A Quiet Revolutionary

"The art of Fauré occupies, in the history of music, a unique place," writes Vuillermoz in "Musiques d'Aujourd'hui."

"It is at the same time a revelation and a prophecy. No musical discourse appears, at first approach, more timid, more discreet, more reserved; none contains, however, more daring phrases, more audacious purposes, bolder themes. That revolutionary eloquence makes little noise, but it is the more persuasive. And that which it whispers is a great subversive secret."

The great revolutions in music—or, perhaps, a better figure of speech would be: the great conquests of new territory—have been accomplished, from Monteverdi to Stravinsky, by developments of technic rather than by developments of thought or emotion.

The profound difference between the "Jeux d'eau" of Ravel and the description of the stream in Handel's "Acis and Galatea" is not the basis but the form, not the truth or feeling but the technic. Each innovator has accomplished his mission of enlarging the boundaries of music, extending its vocabulary, with much fuss and noise.

Gabriel Fauré accomplished his without fuss, without noise, but let us not be deceived into imagining that his victories are the less decisive.

ANTHONY CLYNE.

Anna Hamlin Gives Program With New York String Quartet

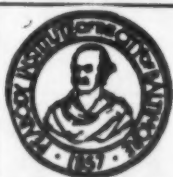
Anna Hamlin, soprano, and the New York String Quartet gave a delightful program on Aug. 28 at the summer home in the Adirondacks of Mrs. Arthur B. Wells, president of the Musical Guild of America. Miss Hamlin sang an aria from the "Magic Flute" and a group of songs by Erich Wolf, Richard Strauss, Pizzetti, Respighi and Lalo. Miss Hamlin's voice is a high, flexible soprano of beautiful quality; her technic is smooth and the charm of her delivery aroused much enthusiasm. The New York String Quartet, assisted by Mrs. Lapham at the piano, gave a fine performance of Schumann's Quintet and a group consisting of two Borodin numbers; "By the Tarn," Goossens, and Salterello, Grieg.

La Forge-Berumen Studio Opens

Frank La Forge and Ernesto Berumen have returned to New York and will reopen their studios on Sept. 15. A series of noonday musicales will again be given in Aeolian Hall under their personal direction.

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PORTLAND SPONSORS ANNIVERSARY EVENT

Civic Music Commission Presents Artists in City Hall

PORTLAND, ME., Sept. 5.—A thirteenth anniversary concert was given by the Portland Music Commission in City Hall on Aug. 21, with May Korb, soprano; Charles Harrison, tenor, and Charles R. Cronham, municipal organist, as soloists. An audience estimated at 1500 was in attendance. It was a matter for regret that Cyrus H. K. Curtis, the donor of the fine organ, opened in the auditorium thirteen years ago, was unable to be present this year.

The program included brilliant solo groups by the three musicians. Miss Korb sang with clarity of voice and fine style numbers by Strauss, Reimann and Weckerlin and a work by Mr. Cronham, "The Mender of Broken Songs."

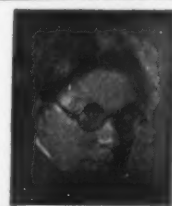
Mr. Harrison disclosed a fine, resonant voice and much feeling in the Aubade from "Roi d'Ys," "M'Appari" from "Martha," Campbell-Tipton's "A Spirit-Flower" and Dix's "The Trumpeter."

Mr. Cronham honored two former municipal organists of this city in including in his list an Andantino by Edwin H. Lemare and the "Scotch" Fantasia by Will C. Macfarlane. Other numbers which were brilliantly played were the Finale to Dvorak's "New World" Symphony and works by Borodin, Fletcher, Boex, de Briqueville and Meale. There was much enthusiastic applause for all the artists and a number of recalls.

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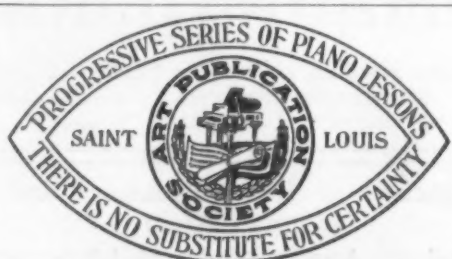
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"Musical Pilgrim" Series Leads from Bach to Moderns

An invitingly presented series of handbooks in brochure form, published under the general title of "The Musical Pilgrim" and edited by Dr. Arthur Somervell, has been introduced by the Oxford University Press (American Branch, New York). The five books at hand, representative examples of what the series promises, are devoted, respectively, to "The Master-Singers of Wagner," by Cyril Winn; "Beethoven: the Pianoforte Sonatas," by A. Forbes Milne; "The '48,' Bach's 'Wohltemperiertes Klavier,'" by J. A. Fuller-Maitland, in two volumes, and "Debussy and Ravel," by F. H. Spera.

It may be said at once that, while uniform excellence can scarcely be expected, with the different titles assigned to different writers, the compact and interesting form in which the material is presented and the attractive binding—by no means a negligible factor—should ensure the series a large public in the musical world.

In his book on "The Master-Singers" Mr. Winn discusses the reforms Wagner effected in opera as an art-form. He notes, as one of them, that the composer was strongly in favor of so arranging his works that they should form one continuous whole and not be dissected into separate numbers, as was the vogue in the operas of his day.

The author calls attention to the curious fact that "in this very opera, in which he is satirizing current convention, Wagner should have approximated more closely to the conventional style than he has done in any other of his operatic works. 'The Master-Singers,' in fact, is replete with songs that can be detached from the context and sung quite independently of the whole, and so, curiously enough, reflects the lines of the old conservative form."

The analogy between opera and the symphony, with the "leit-motiv" of the former corresponding to the "subject" of the purely orchestral form, is emphasized. The use of the "leit-motiv," not only by Weber in "Der Freischütz," but even by Mozart, albeit in a rudimentary form, in "Don Giovanni," is pointed out. And the difference in the conceptions of the "leit-motiv" entertained by Berlioz and Liszt and worked out by them in their symphonic works is shown.

There is also a brief survey of the development of opera as it had been known before Wagner's time. A summary of the story of "The Master-Singers" is given and the greater part of the book is devoted to a detailed analysis of the score, with numerous illustrations of the motives and other especially significant passages.

Debussy and Ravel

The need for a tersely expressed but well considered comparison of Debussy and Ravel would seem to be satisfactorily met by F. H. Spera's treatise on these beacon lights of French modernism. Under special chapter headings, the harmonic scaffolding of their work, with

the scale forms and chords fundamental to it, is revealed along with the general aesthetic principles that govern it.

Then a number of specific compositions are taken up in detailed analysis, Debussy being represented by his "L'Après-Midi d'un Faune," the "Quartet for Strings," Op. 10, and the "Soirée dans Grenade," "Jardins sous la Pluie," "Poissons d'Or," "Les Collines d'Anacapri," "La Cathédrale Engloutie" and "La Danse de Puck" of the piano pieces. Ravel is represented by his "Mother Goose" orchestral suite, the "Daphnis et Chloé" ballet music and three of his piano works—the Sonatine, the "Pavane pour une Infante défunte" and the "Jeux d'Eau."

In discussing the similarities and differences of his subjects, Mr. Spera notes that the French language at its best is like the Greek in combining subtlety of meaning with clearness of statement and sees in the music of both Debussy and Ravel the counterpart of their native tongue in this respect. Their intentions, he finds, are always perspicuous, but, where Debussy's preference runs toward a mysterious cloudiness of effect, Ravel rejoices in high lights and sharp contours.

Both delight in choosing subjects from the external world, Debussy inclining to the mediaeval in selecting antique subjects, while Ravel has found congenial material in folk-lore. In choosing subjects from contemporary life, however, they draw closer.

Very Marked Differences

In outlook, however, the difference between them is shown to be very marked. "Debussy is often possessed by an almost Virgilian sadness for the 'lacrimae rerum.' To Ravel such an attitude means little or nothing. Keen-witted, rather inhuman—there is a good deal of Puck in him." And "where Debussy turns to mysticism and views the world from some remote seclusion, Ravel seems to come close to it, open-eyed and unafraid."

Another difference broadly stated is that Debussy's conceptions are dramatic, Ravel's static. Debussy finds classical forms a nuisance. Ravel seems to look to the form first, to the idea second. Thus, with an equal mastery of craftsmanship, we find an equally high imaginative quality in both. But "in the main, Debussy's temperament is negative, Ravel's positive."

The writer's investigation of their use of the old ecclesiastical Modes, the pentatonic scale and, in Debussy's case more especially, the whole-tone or "organ-tuner's" scale, their chordal devices and their recourse to the mediaeval system of "organum" leads to the conclusion that the actual additions made by these composers to the previous melodic and harmonic vocabulary are few. The so-called novelties of idiom that preponderate in their work and are largely responsible for its characteristic coloring are described as, in the main, extensions rather than contradictions of previous practice.

As piano works representative of the different periods that in a general sense

mark Beethoven's development, A. Forbes Milne has chosen five sonatas—the one in E Flat, Op. 7, the so-called "Pastoral," Op. 28, that in D Minor, Op. 31, No. 2, the "Appassionata," Op. 57, and the one in E Major, Op. 109. And in each case he gives, with the use of many illustrations from the music, an exhaustive analysis of the composition from the standpoints of formal design, harmonic structure and characteristics of the master's personal style.

In the main, the sonatas are well chosen for the purpose intended. But the use of the earliest sonata of all, the one in F Minor, Op. 2, No. 1, instead of the Op. 7, would have thrown into still sharper relief the extent to which Beethoven, as the last great classicist, leaned upon Haydn and Mozart at the outset and the amazing evolution that carried him steadily forward to his eventual position as the first great Romantic.

It is a very valuable little book for all Beethoven students.

The Immortal Forty-eight

The essential spirit of each prelude and fugue of Bach's immortal forty-eight, wherever it can be fittingly expressed in words, is happily suggested by Mr. Fuller-Maitland in his two volumes of thirty-eight pages each, devoted to the two books of the "Well-Tempered Clavichord."

A lucid exposition of the fugue form

is set forth in the Introduction, and the student is referred to exhaustive treatises on the Bach preludes and fugues, with the warning not to let his attention be so taken up with their technical ingenuity as to disregard their poetical beauty.

Timely, indeed, is the admonition, "It is well to play these masterpieces as pure music, without reference to their erudition on the one hand or to their technical value as manual exercises on the other."

There follows a discussion of each of the preludes and fugues in turn, in the course of which attention is called to many interesting technical points, as well as the purely musical import, in a manner that engages the interest and stimulates the imagination.

Had a more or less complete but concisely expressed formal analysis been appended in the case of each fugue, the value of the work would have been enhanced. But as it stands, this wayside on the route of "The Musical Pilgrim" cannot be too highly commended to all who have ever delved in the "Well-Tempered Clavichord," to all who are now doing so or ever hope to do so, and perhaps especially to all teachers who take seriously to heart their mission to reveal to their students the inherent beauties of this master-work of Bach's genius.

[Continued on page 26]

Ossip Gabrilowitsch Observes Silver Anniversary of His Coming to America

(Portrait on Front Page)

OSSIP GABRILOWITSCH, conductor of the Detroit Symphony, and pianist, will celebrate this year the twenty-fifth anniversary of his coming to America, the land of his adoption.

An important feature of the year will be his appearance with the Philadelphia Orchestra on Nov. 13 and 14, dates linked with two interesting débuts, for it was in November, 1900, that the Philadelphia Orchestra gave its first pair of concerts with the youthful Gabrilowitsch as soloist, playing the Tchaikovsky's Concerto. The identical program will be repeated in November.

Another important feature of Mr. Gabrilowitsch's next season, which is to be his first under the direction of the Metropolitan Musical Bureau, will be a series of historical lecture recitals in Chicago on the following dates: Oct. 18, Nov. 29, Dec. 13, Jan. 3, Jan. 31 and Feb. 21. In this series Mr. Gabrilowitsch will give interesting disserta-

tions on the history of piano literature from the classics to the modern composer.

In addition to his many recitals in New York, Chicago and other important cities, Mr. Gabrilowitsch will appear as soloist with the New York Philharmonic Orchestra, the Minneapolis Symphony, the Society of the Friends of Music and the Winnipeg Male Choir.

He will give ten two-piano recitals with his old friend and colleague, Harold Bauer, in the following cities: Detroit, Grand Rapids, Des Moines, Cincinnati, Cleveland, Chicago, Washington, New London, Hartford and Athens.

Since his marriage in 1909 to Clara Clemens, daughter of Mark Twain, Mr. Gabrilowitsch has identified himself more and more with the life of America. The last step in the process of his Americanization came in 1921, when he became a citizen of the United States, thus forging the final bond of his allegiance to the ideals and musical future of this country.

Esther Dale, soprano, spent the month of August at her cottage in Cumington, Mass.

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L. B. HUNNEWELL, Secretary

New Books Include Study of Tudor Composers

[Continued from page 25]

One of the pithiest and most skillfully concentrated books on any specialized musical subject that have yet appeared is the recently issued "Piano Music: Its Composers and Characteristics" by Clarence G. Hamilton (Oliver Ditson Company, Boston).

The book contains some 225 pages. It is inevitable that any attempt made within so limited a compass to trace the evolution of piano music and to limn the outstanding figures in its history in all countries, in addition to indicating the evolution of the instrument and explaining the mechanical characteristics of its immediate predecessors, must necessarily be somewhat sketchy. But the outlines are justly drawn, and the author, who is professor of music at Wellesley College, has shown such good judgment in selecting and compressing his material that the result is a book that should prove invaluable both for private study and for work under the direction of an instructor.

The author's style is marked by clarity, conciseness and directness; his general design is simple and compact, and he succeeds admirably in presenting the salient features of contributions made by greater and lesser masters to the development of piano music. In the case of the chapter on what American composers have done in this respect, exception undoubtedly will be taken to the inclusion of two or three native composers whose work is considerably less significant than that of some others who have been omitted. It is also worth noting in passing that relatively greater attention might well have been given to the contributions of so vital and outstanding a talent as that of Charles Griffes.

Compositions Listed

To each chapter is appended a list of compositions by the respective composers, dealt with as suggestions for practical study. There is also a list of books, with special chapters indicated in some cases, for broader and deeper study of the subject just treated. This list of sources is one of the most noteworthy features of the book, a feature of great value, as it covers an extensive and thorough range of reading.

In a book that reveals such an excellent sense of values and such admirable discretion in treatment as to make it a truly authoritative work, it is unfortunate to find a number of errors in the designations of compositions. On page 88, for instance, the key of Beethoven's "Pastorale" Sonata is given as G instead of D; on page 114, the key of Schumann's Sonata, Op. 11, is given as F Minor instead of F Sharp Minor, and, less seriously, the G Minor Sonata is described as having three movements instead of four; on page 120 we find the Brahms Sonata, Op. 2, referred to as being in F Minor instead of F Sharp Minor, and the same composer's Scherzo, Op. 4, listed as being in E Minor instead of E Flat Minor, while on page 130 the tonality of G Major is ascribed to the Chopin Polonaise, Op. 22, which is in E Flat Major, only the Andante Spianato which precedes it being in the key of G.

As a further point of strict accuracy,

too, though of minor importance, the name of the institution in Berlin at which Ernst von Dohnanyi taught for several years should be indicated as the High School of Music, and not as the Hoch Conservatory. But, doubtless, subsequent editions will show all these errors corrected.

About Tudor Music

A significant contribution to musical history has been made by W. H. Grattan-Flood with his volume on "Early Tudor Composers," published in the series of Oxford Musical Essays (Oxford University Press). To the music of England, in particular the recently awakened interest in Tudor music, and the tangible results of that interest as shown in the unearthing of a veritable treasure-trove of music by the composers that paved the way for Tallis, Byrd, Gibbons, Morley and Bull, have been of far-reaching importance.

As Sir W. Henry Hadow says in the Preface he has contributed to this book: "A generation ago the available amount of Tudor music was confined to a few slender volumes, ill-edited and misunderstood; now the number of compositions published or ready for publication probably exceeds a thousand. . . . When the task is complete we shall realize, perhaps with some lingering surprise, that here is an achievement which may without exaggeration be set in comparison with that of the Elizabethan drama."

Gilbert Banaster, William Newark, Hugh Aston, Robert Fayrfax, William Pasche, Richard Davy, John Redford, Nicholas Ludford, John Taverner—who were they, and some twenty-five others here listed? All flourished at the end of the Fifteenth Century or during the reign of Henry VIII in the first half of the Sixteenth, and all, or most of them, were connected in some way at one time or another with the Chapel Royal or one of the cathedrals, and composed church and secular music. The Carnegie committee of English experts engaged on the task of rescuing their work from oblivion has devoted two volumes to the compositions of Taverner alone.

Unfortunately, in his endeavor to present an absolutely authentic record of the careers of his subjects, the author has been betrayed into a monotony of style that provides a serious obstacle to the reader's progress. After reading a few of these thumb-nail biographies one feels stifled by the mass of detailed statistics brought forward and the reasons that induce certain conclusions. Here and there a gleam of the romance of their lives is permitted to shine through, but not for long.

Technical Phraseology

Too much of the technical phraseology of the ecclesiastical circles of the day, too, offers a serious handicap to the average reader's enjoyment, while such parenthetical insertions in the body of the text as "Calendar of Patent Rolls of Henry VII, vol. 2, p. 499" and "Brit. Mus. Add. MSS. 7099, folio 7" are shackles to any flight of the imagination the subject might inspire and are to be condoned only on the ground that the author evidently designed his book primarily as a source book for histo-

rians. But surely the foot of the page is the rightful place for such reference. And why is it not sufficient to chronicle the fact Newark died in November of 1509 without encumbering that lamentable but apparently inevitable fact with

the uninteresting detail that "his will is dated Nov. 5, 1509, and it was proved on Dec. 13," followed by the parenthetical note, "Rochester Wills, Book 6, folio 262"?

But the book undoubtedly has a definite value not easily to be estimated in filling a gap in musical history with biographical data of real importance.

C. E.



In the Artists' Route=Book



Bruno Huhn has returned to New York to resume his vocal and coaching lessons after a ten weeks' vacation at the Lake Placid Club. Mr. and Mrs. Melvil Dewey, president and vice-president of the club, gave a farewell reception for Mr. Huhn at "White Birches"; and Walter Hansen, pianist, played for the 200 guests.

Barbara Lull, who is spending her summer at Woods Hole, Mass., recently appeared in a benefit concert for the Woods Hole Library and also gave a recital at Saranac Lake. Miss Lull will appear in New York on Oct. 30, Buffalo on Nov. 11, and Cleveland on Nov. 29.

Lucille Lawrence, harpist, who is touring Australia in joint appearances with Edna Thomas, mezzo-soprano, recently won an ovation in Sydney where she gave the "Volga Boatman" for an encore after a program including "Le bon Petit Roi d'Yvetot," Widor's Choral Variations and "Mirage" and "Whirlwind," both by her teacher, Carlos Salzedo.

William Simmons, baritone, will return to New York on Sept. 20, following a tour of Canada.

Phradie Wells, soprano of the Metropolitan Opera Company, recently drew a large audience in the Fontaine Ferry Park Theater, Louisville, Ky., when she sang the leading rôle in Franz Lehár's light opera, "Gipsy Love," given by the Durham Comic Opera Company.

Florence Austral, Australian soprano, who was heard in the Cincinnati and Evanston festivals, this spring, will return in December for a short concert tour, appearing as soloist with the Cleveland Orchestra on Dec. 26 and 28. She will make her New York début as soloist with the New York Symphony on Jan. 3.

Lucrezia Bori, soprano of the Metropolitan Opera, will open her concert season on Oct. 24, when she appears as soloist with the State Symphony.

Hazel Huntington, coloratura soprano of William Wade Hinshaw's opera company, returned to America recently after an extended tour of Europe. She has begun to rehearse for the "Elixir of Love." On board the Caronia Miss Huntington gave several enjoyable con-

certs. She is a pupil of Yeatman Griffith.

Bess Perry, pupil of Whitney Tew, has been engaged to sing the leading rôle in Mascagni's new opera, "Zanetto." Jack Walsh, also a Whitney Tew pupil, will make his début in recital in Chickering Hall, New York, on Nov. 5.

Lewis James, tenor, who was heard at the Stadium recently in Verdi's Requiem, will sing with the Handel and Haydn Society of Boston in "Elijah" this coming season.

William Gustafson will be heard with the New York Oratorio Society at its performance of "Messiah" on Dec. 26.

Louis Graveure, baritone, sailed on the Berengaria recently for a short concert tour of Germany. He was accompanied by his wife, Eleanor Painter. Mr. Graveure's concert season will begin on Oct. 7 at the Worcester, Mass., Festival where he will sing his favorite rôle "Elijah."

Maria Jeritza, Metropolitan soprano, will arrive on the Olympic on Sept. 28 and prior to her re-entry at the Metropolitan Opera House will make her annual fall tour in the following cities: Montreal, Oct. 8; Toronto, Oct. 10; Wheeling, Oct. 13; St. Louis, Oct. 16; Cleveland, Oct. 18; Rochester, Oct. 22; Providence, Oct. 25.

Harold Bauer, pianist, is spending his vacation this month at Hot Springs, with Mrs. Bauer. Following the success of his all-Schumann recital in New York last year, he will tour America in this recital, returning to the Pacific Coast after an absence of three years. He also has appearances with the New York and Boston Symphonies.

Zlatko Balokovic, violinist, achieved a noteworthy success this summer when he played before a distinguished audience at Bar Harbor, being recalled six times after playing a Brahms sonata.

Ivan Steschenko, bass, who will tour the country as soloist with the Russian Symphonic Choir, has been engaged to sing the bass rôles in "Faust," "The Barber of Seville," "Aida," "Trovatore" and "Rigoletto" during the opera season which is being given at the Academy of Music in Brooklyn.



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Abraham Sopkin Scans Horizon for Manuscript American Violin Works



Abraham Sopkin, Violinist

CHICAGO, Sept. 5.—Unpublished violin works by native composers are sought by Abraham Sopkin, American violinist, for use during the approaching concert season.

Mr. Sopkin's purpose in this enterprise is to cooperate with his fellow-countrymen in bringing their works to public attention, with the ultimate result of developing America's creative powers. In discussing the often-mooted plan

for a national conservatory, Mr. Sopkin says there are already enough fine teachers in this country, and that what is really vital to the musical growth of America is community interest and support, rather than centralization of training.

In addition to preparing for his forthcoming concert tour, Mr. Sopkin is giving a course of instruction at the Glenn Dillard Gunn School of Music in Chicago, beginning Sept. 8.

FOREIGN STAGE DIRECTOR RUMORED FOR CHICAGO

Franz Hörth of Berlin State Opera May Accept Invitation to Mount German Works

CHICAGO, Sept. 5.—A report has gained currency abroad that Franz Hörth, of the Berlin State Opera, is considering an invitation to stage Strauss' "Rosenkavalier" and other German operas in the repertoire of the Chicago Civic Opera for the season of 1925-26.

The German director was appointed stage régisseur of the Berlin house in 1920. He is an adherent of the modern impressionistic style of stagecraft.

The last stage director of the Chicago Opera was Emile Merle-Forêt, whose term at the Auditorium ended with the season of 1923-24. Last season the stage management was jointly handled by Joseph Engel and Desiré Defrère.

The German operas announced for this year, besides the Strauss comedy, new to Chicago, include "Tannhäuser," "Lohengrin," "Walküre" and "Hansel and Gretel."

Eau Claire Teacher Resigns

EAU CLAIRE, WIS., Sept. 5.—Franklin W. Krieger has resigned his position as teacher of the piano and organ at Wesley College, Grand Forks, N. D., and has accepted a position as organist and director of music at the First Congregational Church in this city.

Chicago Concertmaster Engaged for New York Recital in Fall Season



Jacques Gordon, Violinist, from a Painting by Allen St. John

CHICAGO, Sept. 5.—Jacques Gordon, concertmaster of the Chicago Symphony, is scheduled to give a New York recital on Oct. 2. He will also be active this winter at the American Conservatory here, where he has conducted large classes for several years, in addition to his duties with the Chicago Symphony.

Busy as he has been this summer, Mr. Gordon has found time to search for new works which he may add to his repertoire and to practise arduously enough to keep in flawless trim for his duties as first violinist of the Ravinia Opera Orchestra, which is recruited from leading players of the Chicago Symphony.

His visit to New York, between the beginning of the orchestral season and the end of the Ravinia Opera, will be in the nature of a vacation for the busy artist.

Anastasha Rabinoff Is Reengaged for Concert in Minnesota

CHICAGO, Sept. 5.—Anastasha Rabinoff, soprano, following her successful concert appearance at Virginia, Minn., recently, has been re-engaged to sing there on Sept. 18, under the auspices of the American Legion. She will also give a recital in Lake Vermillion, Minn., on Sept. 12. Miss Rabinoff sang at the United States Naval Hospital Auditorium, at Great Lakes, Ill., on Aug. 19, before an audience of several thousand. Her success was pronounced.

Chamber Music Series Given in Guilford, Conn.

GUILFORD, CONN., Sept. 5.—The outstanding attraction of the third Guilford Chamber Music Festival series was the recital given on Friday evening, Aug. 21, in the First Congregational Church, Guilford, Conn., by Alwin Schroeder, 'cellist; Marion May, contralto, and Leon P. Beckwith, organist. Mrs. Russell B. Kingman was at the piano. A capacity audience was in attendance. Mr. Schroeder played in a brilliant and convincing manner in the

C Major Suite for 'cello by Bach. His other numbers were works by Popper and Dvorak. Miss May, contralto, was heard in two groups of songs. Mr. Beckwith began the concert with organ pieces by Rheinberger and Schumann. The concert was given for the benefit of the Guilford Public Health Nurse Association. ARTHUR TROOSTWYK.

NOTABLES FOREGATHER AT CHICAGO MUSICAL COLLEGE

Gordon Campbell Engaged for Piano Department of Mid-Western Institution

CHICAGO, Sept. 5.—At the opening of the new fall term of the Chicago Musical College on Sept. 14 a number of well-known pianists and teachers will assemble to take charge of what has long been one of the strongest and most efficient departments in the curriculum. Alexander Raab, Edward Collins, Moissaye Boguslawski, Maurice Aronson, Max Kramm, Harry R. Detweiler and C. Gordon Wedertz will resume work in advanced courses which they have conducted for several years past with great success.

Mr. Raab returns from Europe to take up his work as one of the most distinguished of Chicago pedagogues. Mr. Collins and Mr. Boguslawski will teach, as well as devote some of their time to concert appearances. Mr. Collins also plans interesting work in the field of composition, in which he has taken a position of significance in recent years. Mr. Aronson, at one time a valued assistant of Leopold Godowsky, fills a place all his own in the teaching field.

The addition of only one new member to the piano faculty for advanced work indicates the uniformity and strength previously existing there. Gordon Campbell, who is a new member of the department this fall, brings to his work, however, an interesting experience in the concert field, in which he has, among other things, won recognition as an ensemble player. An interesting feature of his courses will be emphasis upon modern literature for the piano. He brought with him on his recent return from Europe a very interesting collection of new music.

Ample instruction will be offered by an efficient personnel in the preparatory departments. There will be provision for juvenile students. A class course in piano instruction, under Clara T. Dailey, will be another item of interest in this division of the curriculum.

Choral Club of Louisiana, Mo., Plans Membership Drive

LOUISIANA, MO., Sept. 5.—The first rehearsal of the Louisiana Choral Club will mark the beginning of that organization's second year. Dr. Goodman, president, has started a membership campaign. Members of the committee are urged to work hard in order to reach the goal of 200 members. Last year, which was the first year of the Choral Club's existence, the membership reached almost 150. The large number of Louisiana people who attended concerts given by the Choral Club last year highly appreciated the excellence of the programs. The club was organized in November of last year and the first program, the oratorio "Elijah," was given in February. It is planned to give a program in December.

PAUL J. FIRMANN.

Poul Bai Will Succeed Charles W. Clark at Bush Conservatory

CHICAGO, Sept. 5.—Poul Bai, Danish baritone, has been chosen by President Kenneth M. Bradley to succeed the late Charles W. Clark in a prominent position on the vocal faculty of the Bush Conservatory. The question as to who would take over the classes left by the eminent vocal authority has aroused much interest in Chicago. Mr. Bai comes from Europe after distinguished achievements in opera and recital in many music centers abroad.

Ruth Lyon Sings in Recital

CHICAGO, Sept. 5.—Ruth Lyon, soprano, sang at the Wrigley Auditorium recently, with Dean Remick as accompanist. The aria from "Louise," and a number of songs, among which especially interesting ones were Huarte's "Spanish Madrigal" and Weaver's "Moon Marketing," served to prove the unusually beautiful quality of this accomplished young singer's voice.

Ida Deck, pianist, will be heard in recital in Richmond, Va., this fall under the auspices of the Women's Club.



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New Music for Church Takes on Nobler Character

By SYDNEY DALTON



AMONG new publications are some numbers for the church service that will interest choirmasters and organists. Most of the anthems reviewed in this budget are fresh reminders that the quality of publications for the church is, despite many contrary evidences, distinctly better than it used to be. However, our composers of sacred music have not yet attained the place where they can afford to rest on their laurels—there is still much room for improvement.

Two Particularly Good Anthems for Mixed Chorus "Lord of the Worlds Above" is the title of an anthem by Mrs. H. A. Beach (*Oliver Ditson Co.*) that might serve as a model for others of a similar nature. Soprano, tenor and bass solos, written with all the skill and originality which is invariably found in the works of this composer, are followed and accompanied by a stately old German choral that is the very essence of church music. At the end this idea is used in augmentation, making a finely impressive finale.

The 1924 prize offered by the American Guild of Organists was won by H. LeRoy Baumgartner, with his anthem "In Him We Live," for mixed voices with alto, or baritone, and tenor solos. This is also a Ditson publication and one well worth the attention of choirs that have sufficient skill and body to sing

the more difficult works effectively. There is considerable variety and musicianship in Mr. Baumgartner's pages.

W. A. Fisher's Minister and Choir Anthems Although the idea carried out by William Arms Fisher in his series of "Biblical Anthems for Minister and Choir" (*Oliver Ditson Co.*) is not original with this composer, he has given it a new turn that choirmasters on the lookout for something different will not be slow to appreciate. In these numbers Mr. Fisher introduces passages of Scripture to be read by the minister, between solo or choral portions, or interludes for the organ. He knits the whole together admirably by this method. The latest addition to the series is entitled "Let Us Worship," with text from the Book of Psalms. The music is at once churchly and melodious, and the composer affords a well-trained choir an opportunity of showing what it can do. At times, but briefly, the writing is in eight parts.

A Group of Worthwhile Anthems "God Will Make All Things Right," by George B. Nevin, is a short anthem with an alto solo. It is melodious and dignified and well suited for general occasions. From the same press (*Oliver Ditson Co.*) comes "Sing, O Daughter of Zion," by E. S. Hosmer, introducing a soprano solo, or unison soprano passage. Here is an effective, bright and rousing chorus. "Sing to the Lord," by Sydney Thomson, is tuneful and written in the conventional style. It has a duet for soprano and tenor. J. Lamont Galbraith's "Rest in the Lord" is another number

that is well written and effective. It has a bass solo and some unaccompanied chorus sections. Finally, Bruce Steane has written a three-page introit anthem entitled "Beloved, Let Us Love One Another" that is heard to best advantage without accompaniment.

There comes also from the Ditson press a Tantum Ergo for the Catholic Church, that is written in the solid, ecclesiastical manner by T. Frederick H. Candlyn. For women's voices, in three parts, Anton Beckers has made an excellent arrangement of Max Reger's "The Virgin's Slumber Song." This is a particularly welcome addition to the literature for female voices. It may be sung either with or without accompaniment.

Suite de Ballet for Organ, by H. J. Stewart The improved facilities and action of the modern organ have extended the idiom to a point where there is little difference between the music written for it and that written for the piano. The solid styles of Bach and Mendelssohn still hold first place, no doubt, but in lightness and virtuosity there has been considerable advance. H. J. Stewart's recently published Suite de Ballet (*White-Smith Music Publishing Co.*) evidences this change. There are five numbers in it: "Swaying Tree Spirits," "The Water Sprites' Frolic," "The Whirling Gnomes," "Revel of the Satyrs" and "Carnival-Finale." As is apparent from the titles, there is no great variation in mood. All five are bright and, at times, brilliant. It is not "deep" music in any sense of the word, but it is diverting and, in the hands of a really capable organist, is brilliantly effective. Mr. Stewart has dedicated the Suite to Edwin H. Lemare.

Teaching Pieces Two books of music for the piano by Edith Hatch are widely divided in grades of difficulty. "Melodious Etudes in Double Notes and Octaves," published in the "Educational Series" (*Arthur P. Schmidt Co.*) is for fairly well advanced students, as the title would indicate. There is nothing very inspiring about the music, *per se*, but as studies in double note and octave playing all the numbers possess value. "Summertime Rambles in Melody Land," from the same pen and press, is also included in the "Educational Series." The four numbers are designed for the use of about second grade pupils and are well varied in touch and rhythm.

Pieces for the Earlier Grades R. Krentzlin is a busy composer of piano music and especially of teaching material. His Op. 103 consists of six pieces, published separately, and entitled "The Dancing Party," "Playfulness," "In a Mountain Hut," "The Mill-wheel," "Kobold's Dance" and "The Flowing Brook" (*Arthur P. Schmidt Co.*). They are all for second and third grade pupils and are written in a conventional manner that is, however, pianistic. There is little to choose between them, but "The Mill-wheel" and "The Flowing Brook" will be found tuneful and particularly good studies.

CEDAR FALLS, IOWA.—Marguerite Naumann, supervisor of music for Cedar Falls schools last year, has been elected to a similar position in Centerville, Iowa. Miss Naumann's home is at Davenport.

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The most notable innovation on the Conservatory curriculum is the collegiate department, creation of which was authorized by the Massachusetts Legislature last winter.

This department meets the needs of many young men and women who purpose becoming college teachers of music and who find, increasingly, that university authorities regard possession of a degree as important or essential.

Candidates for admission to the collegiate department will be required to prove their fitness for the work before a faculty council consisting of George W. Chadwick, director; Wallace Goodrich, dean of the faculty; Arthur Foote, Frederick S. Converse, Charles Bennett, and Stuart Mason.

Important additions to the list of courses offered at the Conservatory are represented by Fine Arts 1 and Fine Arts 2. These will be given by C. Howard Walker, formerly head of the design department of the Museum of Fine Arts and more lately director of the Boston School of Drawing, Painting and Design. Mr. Walker's elementary course will cover the subject of "The Appreciation of Art." The advanced course will consist of supplementary conferences.

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tory, supplementary to the elementary course given for many years past, will be offered by Stuart Mason.

Frederick S. Converse will give, for the first time, an advanced course in musical form and critical analysis.

Relatively few changes are noted in the Conservatory faculty. Stella B. Crane, for some years a junior teacher, becomes a member of the voice department. John D. Murray, a Conservatory graduate and orchestra player, will teach in the violin department. C. Howard Walker is listed as instructor in fine arts. Ernest Perrin, instructor in French, will also serve as régisseur in the operatic course, the scope of which, under the direction of Mr. Goodrich, has been considerably enlarged.

W. J. PARKER.

BIRMINGHAM CLUB ACTIVE

Fortnightly Meetings Are Maintained
Throughout Summer Months

BIRMINGHAM, ALA., Sept. 5.—The Allied Arts Club, which has maintained its fortnightly meetings throughout the summer, chiefly out of doors, held a meeting recently at "Vesta Via," the residence of George B. Ward on the crest of Shades Mountain. This meeting took the form of a "Roman Festival," all the guests wearing Roman costumes. The chief attraction on the program was a series of classic dances under the direction of C. Harry Miles.

Other events of the Allied Arts Club this summer have been a reading of Don Byrne's "Messer Marco Pollo," by Belford Forrest, dramatic director of the Boston School of Expression; the presentation of composition by three Birmingham composers, Lawrence Meteyarde, Joseph Stoves and Ferdinand Dunkley, and an address by Frederic Gunster, American tenor, who is an honorary member of the club. A barbecue in the woods, followed by an address by George P. Turner on architectural advancement in the South; and a dinner at Linger Longer Lodge on Shades Mountain, at which unaccompanied part-songs were sung by May Shackelford, soprano; Esther Miller, contralto; Owen Gillespy, tenor, and Leon Cole, baritone, were other activities.

Lawrence Meteyarde won the prize offered to the Writers' Conclave by the Birmingham Music Study Club for a setting of the prize song-poem "O Come and Go With Me, My Love," by Eugenia Bragg Smith. The judges were Ferdinand Dunkley, chairman; Oliver Chalfoux and Joseph Stoves.

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First Harp Concert Broadcast in Britain



Carlos Salzedo Giving Unique Program Which Was Heard by Many Distant Listeners

LONDON, Aug. 29.—For the first time in the history of radio in the world, an entire harp concert was broadcast from a station here recently by Carlos Salzedo of New York. Many letters of commendation were received following the experiment. Some of these came from France, Mr. Salzedo's native country, where many of his old admirers

had been listening in. The program included works by Couperin, Corelli, Rameau, Grandjany, Pierné, Debussy and Mr. Salzedo's "Whirlwind." Mr. Salzedo succeeded eminently in giving full scope to the tone color of the harp, as heard over the radio. Many auditors, to whom the program came as a novelty, expressed surprise at the adaptability of the instrument for broadcasting.

Summer Musicales Given at Sandwich, Mass.

SANDWICH, MASS., Sept. 5.—Members of the summer colony on Aug. 26 attended a musicale of high order, in which the following artists participated: Ernest Hutchinson, pianist; John McKnight, flutist of the Cleveland Orchestra, and Henry Levine, concert pianist of Boston. The concert was given in the Congregational Church, and a large assemblage of music lovers filled the auditorium. Mr. McKnight opened the program with Loeillet's Sonata for flute and piano in five movements, in the rendition of which Mr. Levine proved himself an able accompanist. Mr. Hutchinson played impeccably Mendelssohn's Scherzo from "A Midsummer Night's Dream" in his own arrangement, and the same composer's Song without Words in G Major and Spinning Song; Grainger's "Irish Tune from County Derry" and "Shepherds' Hey," and Liszt's Etude de Concert in F Minor and "La Campanella." Mr. McKnight's artistry was shown in the following additions to the program: Faure's Berceuse, Widor's Romance, a Demersseman Adagio, a Nocturne by Catherine and Moquet's "Pan et les Nymphes."

W. J. PARKER.

Organ Recitals Continue at Cleveland Museum of Art

CLEVELAND, Sept. 5.—The second mid-summer organ recital at the Cleveland Museum of Art was given by the Museum organist, Arthur W. Quimby, who has recently assumed the position formerly held by Douglas Moore. Mr. Quimby spent the month of July in attending the Concord Summer School of Music at Concord, Mass., and returned

to Cleveland in time to attend the convention of the American Association of Organists and to participate in the program. Beginning Sept. 1, the regular organ recitals are to be given on Sunday afternoons and alternate Wednesday evenings.

FLORENCE M. BARHYTE.

Ambrose Choir of Woodstock Gives First Concert

WOODSTOCK, N. Y., Sept. 5.—The initial concert of the newly organized Ambrose Choir was given in the League Studio Hall on Aug. 21. The program was comprised of Pindar's Pythian Ode, 522 B. C., given in English by Martin Schutze, Adalbert's "O Domine," Rameau's "Menuet Chanté," Palestrina's Missa Brevis and "Tenebrae Factae Sunt," and works by Orlando, Lassus, Haydn and Purcell. The entire program was sung a cappella. The purpose of the society is to produce classical and modern chorales from the earliest so-called Gregorian Chant to the present day. There are thirty singers under the direction of C. H. Johnner.

Liebling's Songs Adopted by Artists

George Liebling, pianist, has recently become a favorite as composer among many singers, including Nina Morgana, Marcella Roeseler, Joan Ruth and James Wolfe of the Metropolitan. Among others who are adding his songs to their repertoires for the coming season are Anna Fitzu, Marie Rappold, Deborah Nadvorney, Bessie Rosenthal, Frances Sebel, and John Carroll. Florence Macbeth has chosen his "Favorite," a coloratura waltz, for her programs.

Olga Forrai, Hungarian soprano of the Chicago Civic Opera Company, will be heard this season as soloist with the Cincinnati Symphony.



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People and Events in New York's Week

SACRED COURSE ENDS

Nicola Montani Conducts Final Concert of Pius X Summer Session

Attended by hundreds of students from various parts of the United States and Canada, the Pius X School of Sacred Music recently closed its summer session with a concert.

A part from the main feature of the summer school, which was the course in Gregorian Chant conducted by Rt. Rev. Abbot P. Ferretti, president of the Pontifical Institute of Sacred Music in Rome, and the courses devoted to the Ward Method given personally by Mrs. Ward and Mother Stevens, there was an unusual degree of interest manifested in the course devoted to polyphonic music.

Nicola A. Montani, conductor of the Palestrina Choir, lectured each day presenting the subject from the standpoint of the scholar as well as the practical musician and conductor.

Great interest was also displayed in the study of the development of plural melody from the unisonous chant of the first ten centuries of the Christian era to the earliest experiments of diaphony and organum.

Another feature of the work was the singing by the class of the various early forms including false bordone, discant, canon, madrigal, motets and finally the true polyphony as brought to its perfection by Palestrina.

Mr. Montani will direct vocal music at the College of New Rochelle, N. Y.; Georgian Court College, Lakewood, N. J.; Mount St. Vincent on the Hudson; Mount St. Mary, and has been appointed in a like capacity at the College of the Sacred Heart, Manhattanville, N. Y.

Musicians Enter Schmitz Scholarship Contest

The annual scholarship awarded each season by E. Robert Schmitz at the close of his master class has attracted eight talented young musicians to compete. The scholarship is based on pedagogical attainments as well as ability to perform and interpret. The contestants include Mrs. Victor H. Anneke of Duluth, who has appeared as soloist with the St. Louis and Minneapolis symphonies;

Mrs. Thomas Patterson Campbell of Denver; Doris Churchill of St. Paul; Andrew Riggs of Des Moines, Iowa; Gladys Taft of Portland, Ore.; Louise Vroman of Madison, Wis., and Lillian Wolfenberger, head of the piano department of Westbrook Seminary in Portland, Me. Mr. Schmitz will be assisted in the judging by many of his authorized teachers, including Ruth Dyer, Florian Shepard, Mabel Riggs Stead, Mrs. Charles S. Hardy, Ella Connell Jesse, Edith K. Rinkist, Marion Cassell, Sigmund Klein and Rex Tillson.

"Nutcracker" Suite Heads Capitol Music Program

Maj. Edward Bowes has arranged an unusually ornate program to surround Norma Talmadge's new production, "Gaustrark," at the Capitol this week. Perhaps the most interesting unit on the program is Tchaikovsky's "Nutcracker" Suite which is given by Mlle. Gambarelli, Doris Niles and the Capitol Ballet Corps; Lina Belis, Nora Puntin, Elma Bayer, Ruth Flynn, Ella Donohue, Inga Bredahl and Domingo Alonzo. Second in interest is another group of divertissements. This opens with Gladys Rice singing "Lil' Black Rose," and is followed by Pietro Capodiferro, first cornetist of the Capitol Grand Orchestra, giving Gounod's Ave Maria. Mlle. Gambarelli, prima ballerina, dances "Mignonne" by Friml, as a solo. Gladys Rice and Douglas Stanbury then sing "Leonore" by Trotere as a duet. The orchestral overture is conducted by David Mendoza.

Oscar Ziegler Will Give Two Recitals in New York

Oscar Ziegler, pianist, has returned from his vacation trip over the Great Lakes and Canada, and is preparing to open his concert season with a program including music by Bach, Beethoven, Honegger, Howard Hanson and Emerson Whithorne. Unfamiliar compositions of the Seventeenth and Eighteenth centuries will also be included in his list. The first concert will be given in Town Hall on Oct. 14 and the second on Dec. 5. Mr. Ziegler will resume teaching on Sept. 8.

Free Concerts Offered to Members of National Music League

The National Music League, with offices in the new Steinway Building, announces two membership concerts in Town Hall during the coming season. The first, on Oct. 3, will be a recital by Sigrid Onegin, contralto, marking her first appearance in America after an absence of a year. The second League concert will be a joint recital by Harold Bauer, pianist, and Jacques Thibaud, violinist, on March 27. Admission to these concerts is free to League members, who also receive special rates to many other New York concerts and recitals. Students, young artists, members of choral societies and musical clubs are eligible for membership.

Oliver Stewart Heard in Concert

A concert was given at Long Lake Lodge, Harrison, Me., recently by Oliver Stewart, tenor, assisted by Lester Brenizer, baritone. Mr. Stewart sang an aria from Lalo's "Le Roi d'Ys," a group of songs and two duets with Mr. Brenizer. The latter was heard in a solo group and Michael Head's "The Sea Gipsy." Lee Richardson accompanied. Mr. Stewart has also sung in Scott's "Come Ye Blessed" and Stainer's "Crucifixion," given in Bridgton, Me. He has returned to New York and will open his studio on Sept. 14. A Town Hall recital is scheduled for Nov. 17 under the management of Evelyn Hopper.

Mme. Blazejewicz-Ullman Engages Four Assistants

Mme. M. Blazejewicz-Ullman, pianist and teacher, will reopen her studio on Sept. 28. She has engaged four assistant instructors, Fay Schloss, Bert Holland, Harold Washburn and Julius Nemes. A series of monthly musicales will be given, beginning in October, at which the more advanced pupils will play. The curriculum now includes normal, educational and artists' courses.

Yeatman Griffith Ends

Master Classes on Coast and Takes Holiday Trip



Left to Right, Yeatman Griffith, Vocal Teacher; Lenore Griffith, His Daughter; Ruth Garner, Pupil and Mrs. Griffith

Yeatman Griffith, vocal teacher, has completed his third season of summer master classes on the Pacific Coast, held at San Francisco, Los Angeles and Portland.

With him are his daughter, Lenore Griffith, and his wife, who is Mr. Griffith's associate teacher in New York and who assisted him on the Coast this summer. Ruth Garner, coloratura soprano of Rochester, has also been with them. She has been studying with Mr. Griffith for three years.

The Yeatman Griffiths left Portland on Sept. 7 for a few weeks' vacation. They will return to New York on Oct. 1 to reopen their studios.

Clarence Gustlin Adds Works by American Women to Répertoire

Clarence Gustlin, pianist and opera inter-recitalist, will give on his programs this coming season piano solos by a number of America's representative women composers. These include Mrs. Beach, Helen Hoepfirk, Mana Zucca, Marion Bauer, Gertrude Ross and Fay Foster. Mr. Gustlin believes that the public is only partially aware of the splendid creative talents of many of its women composers. He will make another extensive tour, encouraged by the welcome given his lecture-recitals in the twenty-four States in which he appeared last year, under the auspices of the National Federation of Music Clubs.

Mendelssohn Glee Club Reaches Sixtieth Milestone

The Mendelssohn Glee Club of New York will give the usual three subscription concerts in the ballroom of the Waldorf Astoria under the direction of Ralph L. Baldwin on Dec. 15, Feb. 9, and April 13. Several novelties from recent contributions to the repertoire of male chorus music are promised for the coming season. The club will observe its sixtieth anniversary on the occasion of the second concert, when a special celebration will be held.

Charlotte Lund Opens Early Season

Charlotte Lund, soprano, assisted by Val Pavey, pianist, and baritone, opened her season in Norwalk, Conn., on Sept. 1, in a concert given under the auspices of the Norwalk Mozart Society for Musical Extension. Among engagements already booked for Miss Lund are appearances in the Brooklyn Institute of Arts, New York Town Hall, Columbia University, the Princess Theater, Springfield, Mass.; Freeport, L. I.; Jamaica, L. I., and the Biltmore Hotel, New York.

Bernard Sinsheimer Returns from Narragansett

Bernard Sinsheimer, violinist, teacher and head of the Sinsheimer Quartet, has returned from Narragansett Pier, where he and his family spent the summer.

Mr. Sinsheimer resumes his teaching in the Wurlitzer Studio Building in New York on Sept. 5. The Westchester School of Musical Art in Crestwood, N. Y., of which he is director and founder, will reopen on Oct. 1, when a large enrollment of pupils is expected. The quartet will resume its series of New York concerts in Wurlitzer Auditorium this season, the first of which is scheduled for early November, when many novelties are to be presented.

REHEARSE "ROI DAVID"

Friends of Music Begin Preparations for Honegger Premiere

Rehearsals for "Le Roi David," Arthur Honegger's Symphonic Psalm, which will be presented for the first time in America at a special concert of the Society of the Friends of Music in Town Hall on Oct. 26, started on the evening of Sept. 8.

This unique work, which is a new type of oratorio, has had many performances in Europe since its premiere in 1921, and is considered abroad to be one of the leading modern compositions in oratorio form. "Le Roi David" is scored for vocal quartet, chorus, orchestra and speaker. It contains twenty-eight numbers.

Soloists and orchestra for the American premiere will be from the Metropolitan Opera Company conducted by Arturo Bodanzky. In the absence of Mr. Bodanzky, who is still in Europe, the preliminary rehearsals will be led by Stephen Townsend, chorusmaster of the society.

Gaelic Musical Society Plans Subscription Concerts

The Gaelic Musical Society, which last season gave a series of concerts dedicated to Victor Herbert, the founder, announces that three subscription concerts of the State Symphony, under Ernst von Dohnanyi, will comprise a special series with a membership fee which is being raised by fifty associated guilds, organized by Edward J. Walsh to spread the aims of the society.

Whiteman Opens Season at Hippodrome

Paul Whiteman and his orchestra opened a two weeks' engagement at the Hippodrome the week beginning Aug. 31. A splendid program was given with George Gershwin's "Rhapsody in Blue" as the piece de resistance and shorter jazz numbers complete his offerings. The audience greeted Mr. Whiteman and his men with an ovation and followed each number with prolonged applause.

Beatrice Mack Will Sing at Briarcliff Lodge

Beatrice Mack, soprano, will be soloist at the final concert of the summer series at Briarcliff Lodge on Sunday evening, Sept. 13. She will be assisted by Dorsey Whittington and Charles King, pianists. This will be Miss Mack's second appearance in the series, her first being in July. She has also been engaged for another recital by the Matinée Musical Club of Cincinnati and another Aeolian Hall recital. Her Chicago debut is likewise scheduled for the coming season.

Saxophone Holds Sway at the Rivoli

For the musical portion of the program this week at the Rivoli Theater, Hugo Riesenfeld has engaged the original Six Brown Brothers and their Clown Club. Preceding the saxophone act, the Rivoli Orchestra, Hugo Riesenfeld and Willy Stahl conducting, is offering the "Wagneriana" Overture. C. Herbert MacAhan is at the organ during the regular performance and the Rivoli dancers are combining their act with that of the Brown Brothers. Harold Ramsbottom plays a popular organ solo.

Opéra-Comique Tenor Weds Cleveland Girl

William Martin, tenor of the Opéra-Comique in Paris, was married to Mary Warner of Cleveland, Ohio, in St. Thomas' Church, New York, on Sept. 5.

Efrem Zimbalist is completing a sonata for violin and piano which he will introduce early in the coming season.

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When Learning Music Becomes a Vivid Game

THERE is a significance of maturity in a twenty-first birthday! Such is the state to-day of the Dunning system of teaching music, which has just passed this milestone. The force behind this movement is Carre Louise Dunning, who has devoted her entire musical career to the vital problem of instilling in the most vivid way a knowledge of musical fundamentals in the minds not only of children, but of adults as well.

The lack of understanding of primary musical principles among apparently well educated musicians is appalling, according to Mrs. Dunning, who has applied the test to many. This state she aims to remedy.

The story of the growth of her system is an interesting one. After a thorough education, under the guidance of Leschetizky, she began her search for a method which would train the mind and not merely the finger tips. The result was her ingenious system, in which music becomes an integral part of life, developing its consciousness through symbols and tangible illustration rather than text books and dry facts.

It has led not only to the enhancing of musicianship, but generally intellectual capacity as well. By this training the mind and the senses become alert and work simultaneously, its founder believes.

Music practice becomes the rival of the play hour for children and the bridge game for society women, among whom the mother of Mrs. Wanamaker, the Countess Salm, and Mrs. H. H. Rogers may be mentioned. And in Cleveland there is a "father" Dunning class! From coast to coast it is to be found in private schools and homes.

"In the New York class, Mrs. Dunning explains, are the three children of the Duchess Tobronia, the children of the Harrimans and Wanamakers, those of Mrs. Charles E. Mitchell, Mrs. H. H. Rogers and many others. I started some years ago in New York with little "Jack" Astor, through his mother hearing of the Dunning system out in Denver. These children have the advantage of a highly cultured heredity and environment as well. It is for this reason mainly that the system has been limited to private schools and households instead of being given to the public schools."

While Mrs. Dunning believes that there are many public school children perfectly capable of absorbing the Dunning System, she is conscious of the fact that there is the danger of its being changed to meet the requirements of



Photo Hoover Art Studio
Carre Louise Dunning, Originator of the Dunning System of Musical Education

backward pupils. It would thus undergo so many metamorphoses when used from coast to coast that its unity would necessarily be destroyed, and it would perforce crumble into many versions, but ghosts of the Dunning system.

Many Followers Found

By the present order of things no one can teach the course who has not studied under Mrs. Dunning or one of her twenty-four well-trained normal teachers. There are at present over 3,000 teachers in all parts of the world. In the summer course which Mrs. Dunning recently completed in New York was Yolanda Pando, daughter of the Consul-General from Bolivia. She is returning to South America and will introduce the system there.

"Every year," says Mrs. Dunning, "we have classes comprised of enthusiastic teachers from all parts of the world, but this year was in all respects our banner year. We had every sort from Leschetizky pupils and older teachers to young college graduates and all of them worked diligently during the six weeks of the course. I have found that it opens up a new world to the older teachers who find themselves in musical and mental stagnation after struggling along for years with no definite and inspiring system of instruction. Then, too, it is fine for the young ones

just starting out, since it gives them something tangible to exploit."

The thoroughness of the normal training given to Dunning teachers lies in the fact that half of the course consists in "teaching back" to the teacher, in order that she may be sure you are clear upon every point before going out to teach privately. There is no nonsense, no time wasted, Mrs. Dunning assures us, and no grotesque names used in the work. It is good solid foundation and the course is the quintessence of concentrated effort.

"Just to give you an idea of the manner in which the system is accepted in this country," says Mrs. Dunning, "the leading musical society in Columbus, Ohio, one of the two largest in the United States, offered a scholarship to a clever young lady provided she would come to New York and study the Dunning system. In Raleigh, N. C., the mothers recently raised the price of the lessons voluntarily! And today there came a letter from a teacher who said that she has been giving the system for ten years and the only sorrow of her life is that she will not live long enough to work out its possibilities."

Such things are certainly not without provocation and the secret lies within the clever mind of the originator, whose fascinating musical apparatus has for the past twenty-one years charmed the young and old who have come into contact with it. Mrs. Dunning is returning soon to her home in Los Angeles, but she will come back next summer and expects to teach a large class again to learn to carry on the principles of musical education for which she has devoted her life.

H. M. MILLER.

PALESTINE ACTIVE

Musical Life of the East Has Rare Promise, Says A. W. Binder

The present-day musical life of the East offers rich possibilities for future developments of interest, according to A. W. Binder, New York conductor and composer, who has just returned from a musical research trip in Palestine. He brought back with him a fine collection of Jewish folk songs and melodies which he gathered during his stay in Jerusalem, Tel Aviv, Haifa, and a number of the old and new colonies. The collection includes many hitherto unknown liturgic motifs of Yemenite and Arabic tradition.

"Palestine is full of musical activity," says Mr. Binder, who is choirmaster of the Free Synagogue in New York City.

"Fine musicians, serious music schools, operatic performances of high level and dignified musical societies form the nucleus of what I believe will be a splendid musical development in the Jewish Homeland. The fact that the new Jews of Palestine—the Chaltzim and Chaltzoth—are a singing people, singing while at work, is a great augury for the future."

A unique find by Mr. Binder, which he has acquired for the Free Synagogue, is the original manuscript of an oratorio by David Nowakowsky, entitled, "Ha-azimi," based on the Song of Moses in the book of Deuteronomy. Mr. Binder, who describes this work as of unusual interest in structure and thematic material, is planning to render this oratorio in the near future. The manuscript secured by Mr. Binder is the only copy of this oratorio extant.

PASSED AWAY



Louis Arthur Russell

NEWARK, N. J., Sept. 5.—Louis Arthur Russell, conductor, composer and author of a number of widely read books on music, died in the office of his physician this morning as the result of a heart attack. Mr. Russell was born in Newark Feb. 24, 1854. After graduating from the Newark High School, he studied with S. P. Warren, G. F. Bristow and C. C. Müller in New York and later in London with Higgs, Tours, Shakespeare and Georg Henschel. From 1878 to 1895 he was organist and choirmaster of South Park Presbyterian Church, Newark, and later of the Peddie Memorial Church, and since 1879 conductor of the Schubert Vocal Society. In 1893 he organized the Newark Symphony, which he conducted until his death. In 1885 he became conductor of the Choral Society of Easton, Pa., and the same year founded the College of Music of Newark, in which he taught singing, piano and theory. He had only recently moved the College into more commodious quarters. Mr. Russell was a founder of the American Guild of Organists, former president of the New York State Music Teachers' Association and of the Music Teachers' National Association.

PHILIP GORDON.

Lesley Martin

Lesley Martin, composer and teacher of singing, who had a studio in the Met-

ropolitan Opera House Building, New York, for twenty years, killed himself on the morning of Sept. 6. Mr. Martin was sixty years old and had been in delicate health for several years.

William B. Sleeper

William B. Sleeper, for a number of years connected with the Keith-Albee Circuit, died on Sept. 1 in Los Angeles, following a heart attack. Mr. Sleeper had been in poor health for a number of years and on this account had retired from active business. During his association with the Keith-Albee offices he organized the Keith Boys' Band, in which more than 5000 youths received musical training.

F. William Kraft

BOSTON, Sept. 5.—F. William Kraft, one of the best known members of the Boston Symphony, and a violinist whose solos have delighted thousands, died suddenly on Monday night at his home in Allston, Mass., in his fifty-fourth year. His widow and two daughters survive him. Mr. Kraft, born in this city, showed musical talent at an early age and studied under Franz Kneisel. At the age of sixteen he joined the Boston Symphony, and for years was the youngest first violinist in a major orchestra. In 1912 the Copley-Plaza Hotel engaged Mr. Kraft to take charge of its music. He joined the New York Philharmonic Orchestra in 1913, playing with the first violins for seven years. In 1920 he returned to Boston. For many years Mr. Kraft was concertmaster at the Boston Symphony "Pops" and won distinction by the artistry of his solo work. It was, however, as an ensemble player that he was best known in critical circles.

W. J. PARKER.

Jessie Z. Decker

SYRACUSE, Sept. 5.—Jessie Z. Decker, director of the Syracuse Settlement Music School, vice-president of the Syracuse Morning Musicals, a member of the executive board of the Syracuse Salon Musicals and well known as a piano teacher, died at the home of her sister on Sept. 21. Miss Decker was a graduate of the College of Fine Arts, Syracuse University, and for years was prominent in civic music enterprises. Recently she was active in obtaining support for the Syracuse Symphony.

H. Z. BUTLER.

ITHACA SCHOOL EVENTS

Thomson Scholarship Test Postponed—New Plectral Courses Added

ITHACA, N. Y., Sept. 7.—Owing to a change in the itinerary of César Thomson, who will not return to the Ithaca Conservatory until Sept. 21 from the Pacific Coast, the date of examinations for the César Thomson master scholarship in violin will not be held until Sept. 23 at the Conservatory. The number of scholarship competitors will be larger this year than any in the history of the Conservatory.

A course in banjo and mandolin has been added to the curriculum of the Conservatory. Janice Carey, well known in the East as a harpist, will conduct the course.

Howard McLellan, for many years a member of the New York World editorial staff and magazine writer, has become associated with the Conservatory as director of publications.

A student this summer at Fontainebleau has been Edith Kimple, a graduate of the Conservatory piano department. Miss Kimple went to Fontainebleau accompanied by Dorothy Perry, pianist. She was a pupil of Phillipe in France. Miss Kimple is an Ithaca girl and for four years has been a pupil of Leon Sampaix, head of the Conservatory piano department. Miss Kimple is returning to rejoin the Conservatory faculty.

Young Kansas Pianist Wins Contest

KANSAS CITY, Mo., Sept. 5.—Martin Burton, a young pianist from Topeka, was adjudged winner of the piano contest held under the auspices of the Little Symphony. His reward will be a concert appearance with the orchestra in Kansas City, and another at one of the

Little Symphony's concerts in Kansas State, probably Topeka. The judges were also enthusiastic over the playing of William Harms, Ottawa.

Pacific Coast Norwegian Singers Hold Festival in Portland, Ore.

PORTLAND, ORE., Sept. 5.—The Pacific Coast Norwegian Singers' Festival was held here on Aug. 29 and 30. Male singers assembled from Oregon, Washington and California were led by Rudolph Moller and George S. Johnson, the former of Seattle. Axel Halvorsen, baritone, also of that city, sang the incidental solos. The most pretentious numbers were Frieberg's "The Vikings," Grieg's "Landsighting" and "Leif Erikson" by Oscar Borg, Grieg's name appeared often on each program. The choral work displayed smoothness and resonance, and the audience showed the utmost appreciation. Charles O. Breach directed the festival orchestra, and Mabel Riegelman, soprano, sang groups of solos, as well as encores, with Arvid Belstad at the piano. The Swedish Choral Club of Chicago, led by Edgar A. Nelson, gave a concert of delectable numbers in excellent style at the auditorium, on Aug. 28. Edna Swanson ver Haar, contralto, contributed to the enjoyment of the audience which recalled her many times. Harry T. Carlson was the accompanist and W. T. Pangle the local manager. JOCELYN FOULKES.

George De Feo to Open Opera School

George De Feo, director of the opera company of that name, will open a school for the training of aspirants to lyric drama, at 66 Fifth Avenue, New York, on Nov. 1. The curriculum will not include voice culture, but operatic branches including languages, dramatic routine, dancing and other studies.

IOWA CLUBS URGE ARTISTS' BUREAU

State Federation Board in
Meeting at Des Moines
Sponsors Contests

DES MOINES, Sept. 5.—Among the proposals heard at the meeting of the Iowa Federation of Music Clubs' executive board in this city on Sept. 2 were those for a State-wide music memory contest and the establishment of a State Artists' Bureau to promote the interests of Iowa musicians. These were approved by Mrs. George Judisch, president, of Ames, who called the meeting to order after a luncheon.

Mrs. Judisch reported progress made so far in the year's work. Believing that music clubs were primarily for the benefit of the amateur musician, she favored choral and community song work, feeling that more music lovers could participate in that way than in any other. Her announcement of having secured a gift toward the prize fund of the National Federation of Music Clubs was the cause of much enthusiastic comment. This was given by one of Des Moines' most generous patrons of art, Carl Weeks, president of the Armand Company. He has promised \$250 to the National prize fund.

Before the officers' reports were given, Fanny Buchanan of Grinnell, in charge of the boys' and girls' music work of the extension department, gave a most interesting talk on that phase of music work in Iowa. She said Iowa was far ahead of other States in some respects, but owing to not having a State supervisor was behind in others.

Dean Raymond Carr of Des Moines University, chairman of choral music, spoke of choral music as an educational force, favoring it rather than the glee club, which has been so popular but which, he says, does not meet educational requirements. He favors State-wide choral contests, using the best music.

Dean Carr conducted "Elijah" at the State Fair, which was a huge success. He proposes securing a nationally known symphony orchestra to assist in some big production next year.

Mrs. J. J. Dorgan of Davenport, chairman of American music, reported a gratifying response to the "Music Week" plans sent out by her. She announced the appointment of Mrs. L. B. Schmidt of Ames as chairman of composition and H. W. Warner of Ames of community music. She expressed herself as being in favor of a State symphony orchestra with an Iowa leader.

Mrs. L. B. Schmidt, chairman of composition, reported that she has made a complete list of Iowa composers and has two programs ready for distribution to members desiring to give an Iowa composers' program.

The suggestions of the different directors and chairman were approved and an effort was made to find suitable heads for the Artists' Bureau and other activities not yet supplied.

All the clubs of the Music Federation are to be asked to give Iowa composers' programs or other entertainments on or about Nov. 20 for the benefit of a fund for furthering these various plans.

E. H. Wilcox, national chairman of young artists' contests, who was to have given a report of the national convention at Portland, was unable to be present. Mrs. Bastron of Ottumwa who also attended the convention, gave a most interesting account of this.

Other Des Moines representatives present were Mrs. L. M. Bolton, Mrs. Harry Paul, president of the Treble Clef Club, Mrs. E. D. McLean of the Catholic Women's League and Mrs. McCoy of the Music and Drama Club.

McCormack, Happy in Work, to Continue Career Past Fifty

RETURNING to America on the Leviathan last week, D. F. McSweeney, manager of John McCormack, confirmed the statement published recently in New York daily papers to the effect that Mr. McCormack had purchased a home in County Kildare, Ireland.

Mr. McSweeney, however, qualified the announcement by saying that Mr. McCormack does not expect to occupy this home very much, and that the purchase of it was prompted for the most part by sentiment. The place was formerly the property of the Earl of Louth, and is situated in the heart of hunting and horse-breeding country about twenty-five miles from where Mr. McCormack was born. He will not take possession of the property until the summer of 1927, as next summer, on his return from the Orient, he will live in California.

"Mr. McCormack will always retain his American citizenship and will always consider America his home, although he will continue to pay regular visits to the country of his birth, as well as to other parts of Europe," said Mr. McSweeney.

Referring jokingly to the report published in the New York dailies recently that Mr. McCormack expects to retire at fifty, Mr. McSweeney said, "Mr. McCormack will really be only at his prime when he reaches fifty, and I doubt if the public will allow him to retire at that time if he wishes to. It is not my impression that he will wish it, because his own happiness will not permit him to do so. He is only happy when he is singing. Mr. McCormack is still a very young man, having only just celebrated his forty-first birthday."

A Deluge of Letters

The first thing which greeted Mr. McSweeney on his arrival was a collection of letters, about 400 in number, which had been received at his office since his departure for Europe in July, making application for McCormack concert dates, none of which can be filled. All possible dates for the coming season were definitely placed before Mr. McSweeney left New York. Mr. McCormack will sail from the other side on the Olympic on Oct. 3 and will open his season in Philadelphia on Oct. 15. The first New York concert will be given on Sunday evening, Nov. 25, in Carnegie Hall. Every available date will be occupied until April 3, when Mr. McCormack will leave for the Orient for a concert tour of three months. Arrangements for this tour were completed between Mr. McSweeney and A. Strok last spring.

Prior to sailing for America in October, Mr. McCormack will give four concerts in England, at London, Birmingham, Brighton and Manchester, under the direction of Lionel Powell and Holt by arrangement with Mr. McSweeney.

Mr. McSweeney spoke enthusiastically of the reception accorded Mr. McCormack in London when he appeared there in concert recently.

Robert S. Steinert Weds

BOSTON, Sept. 5.—Robert Shuman Steinert of this city, son of Alexander Steinert, patron of music, and Lucy Pettingall Currier, daughter of Mr. and Mrs. Guy W. Currier, were married in All Saints' Church, Peterboro, N. H., on Aug. 29. Alexander Lang Steinert, pianist, brother of the groom, came especially from the Paris Conservatoire to be best man. Malcolm Lang, assisted by the Durrell String Quartet, played the wedding march. Mr. and Mrs. Steinert were to sail from New York, Sept. 5, on the Conte Verde for a honeymoon abroad. After Nov. 1 they will take up their residence in this city.

W. J. PARKER.



Photo by W. D. Hogan, Dublin

TWO HAPPY IRISHMEN VISITING THEIR NATIVE LAND

John McCormack (Right) and D. F. McSweeney, His Manager, Arriving on the Hibernia at Don Loughaire, Ireland, July 24, for Concerts and a Reception in Dublin

"It is not saying too much," remarked Mr. McSweeney, "to speak of that occasion as being the most significant success attained by any vocal artist in London in many seasons. The two concerts in Dublin in August were also remarkable for several reasons. They drew the two largest audiences ever seen at a musical event in the Irish capital, and were attended by a representative audience without respect to political party or creed."

"This same fact was noticeable at the dinner given to Mr. McCormack on

Aug. 5, after the first concert took place. The dinner was held in the Hall of the National University, this being the only time that this hall was ever used for such a purpose. On that occasion the President of the Free State referred to Mr. McCormack as 'Ireland's great ambassador.'"

"Mr. McCormack has been honored many times in many ways, but I doubt if any tribute ever touched him as did this wonderful outpouring of affection from the people in the country of his origin."

Theater Musicians in New York Win Higher Wage

Musicians in the leading Broadway motion picture theaters and in New York houses devoted to vaudeville will receive a higher wage, according to an agreement entered into by Local 802, Associated Musicians of Greater New

York, last week. The motion picture houses will pay a flat rate of \$83 weekly to their musicians, and the vaudeville theaters will pay \$68 weekly.

Alexander Brailowsky, pianist, has given twenty recitals in less than a month in Buenos Aires.

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